

M
1548
P44
H47
1916

THE HERMIT OF HAWAII

CAST

KANOPOI *Prince of Hilo*
PRINCESS KILANI *His Daughter*
TOTO }
TATA } *Her Attendants*
NAPOOPOO }
KONOBOPO } *Hawaiian Nobles*
O YU
MEE TU } *The Three Wise Men*
KAHUNA }
LIEUT. PAUL C. GREEN *Of the U S Navy*
BOSUN BILL *Also of the U S Navy*
TAKAPILI *The Oldest Inhabitant*
MI YI *A Fisherman*

CHORUS of Villagers, Men and Maidens, Fishermen, Guards, etc.

Act I.

On the Beach at Molono — Noon

Act II.

The Glade of the Moon — Before the Dawn, and After

TIME — Just prior to the American Occupation of the Hawaiian Islands

THE HERMIT OF HAWAII

MUSICAL NUMBERS

Act I.

1. INTRODUCTION
2. OPENING CHORUS (*with Duet, Solo and Trio*) "Let Us Introduce Ourselves" .
3. SONG (*Takapili*) "Sing a Song of Centuries".
4. QUARTETTE (*Toto, Tata, Mi Yi and Takapili*) "Curiosity".
5. CHORUS "Off to Our Duties and Off to Our Chores".
6. SONG (*Napoopoo*) "Mysterious Love"
7. DUET (*Kilani and Napoopoo*) "Oh, Listen to My Tale of Love."
8. CHORUS "The Prince of Hilo Stalks Along
9. SONG (*Prince Kanopoi*) "It Is My Duty to Confess"
10. CHORUS "O Joy! O Rapture!"
11. TRIO (*Kilani, Toto and Tata*) "A Cat .. Puss! Puss!"
12. SONG (*Konobopo*) "There's a Pretty Little Maiden"
13. DUET AND TRIO (*Paul, Bill and Kilani*) "A Life On the Ocean Wave". . .
14. FINALE "Oh, What Is Going To Happen Now"

Act II.

15. INTRODUCTION & OPENING CHORUS "In the Glade of the Moon".
16. SONG (*Kilani*) "The Kiss".
17. SONG (*Mi Yi*) "My Honolulu Lulu Is a Lovely Little Lass".
18. (a) CHORUS "Here Come the Three Wise Men".
- (b) TRIO (*O Yu, Mee Tu, and Kahuna*) "From the West We Come".
19. SONG (*Kahuna and Chorus*) "It Isn't Done That Way in America".
20. DUET (*Kilani and Paul*) "Tell Me, Princess".
21. FINALE "Over the Rippling Ocean Waves".

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The Hermit Of Hawaii

5

Act I

No 1. INTRODUCTION

ARTHUR A. PENN

Moderato

mp

cresc.

f

molto rall.

Andante con moto

mf

p

mf

sf

ffz

Tempo I

First system of musical notation, measures 1-4. The key signature is one sharp (F#) and the time signature is 2/4. The music is written for piano with treble and bass staves. Measure 1 has a treble staff with eighth notes and a bass staff with quarter notes. Measure 2 has a treble staff with a sixteenth-note triplet and a bass staff with quarter notes. Measure 3 has a treble staff with eighth notes and a bass staff with quarter notes, marked *mp*. Measure 4 has a treble staff with eighth notes and a bass staff with quarter notes.

Second system of musical notation, measures 5-8. The key signature is one sharp (F#) and the time signature is 2/4. The music is written for piano with treble and bass staves. Measure 5 has a treble staff with eighth notes and a bass staff with quarter notes. Measure 6 has a treble staff with a sixteenth-note triplet and a bass staff with quarter notes. Measure 7 has a treble staff with eighth notes and a bass staff with quarter notes. Measure 8 has a treble staff with eighth notes and a bass staff with quarter notes.

Third system of musical notation, measures 9-12. The key signature is one sharp (F#) and the time signature is 2/4. The music is written for piano with treble and bass staves. Measure 9 has a treble staff with eighth notes and a bass staff with quarter notes, marked *cresc.*. Measure 10 has a treble staff with a sixteenth-note triplet and a bass staff with quarter notes. Measure 11 has a treble staff with eighth notes and a bass staff with quarter notes, marked *f*. Measure 12 has a treble staff with eighth notes and a bass staff with quarter notes.

Fourth system of musical notation, measures 13-16. The key signature is one sharp (F#) and the time signature is 2/4. The music is written for piano with treble and bass staves. Measure 13 has a treble staff with eighth notes and a bass staff with quarter notes, marked *ff*. Measure 14 has a treble staff with eighth notes and a bass staff with quarter notes. Measure 15 has a treble staff with eighth notes and a bass staff with quarter notes. Measure 16 has a treble staff with eighth notes and a bass staff with quarter notes, marked *mf poco rall.*. The word "CURTAIN" is written above the staff in measure 16.

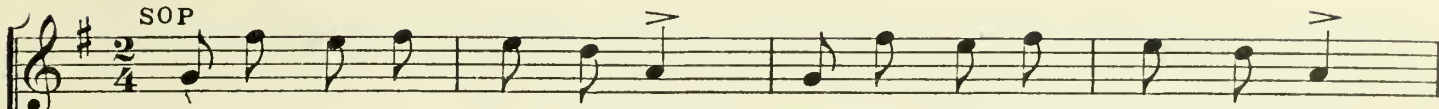
Fifth system of musical notation, measures 17-20. The key signature is one sharp (F#) and the time signature is 2/4. The music is written for piano with treble and bass staves. Measure 17 has a treble staff with eighth notes and a bass staff with quarter notes, marked *p*. Measure 18 has a treble staff with eighth notes and a bass staff with quarter notes, marked *dim. e rall.*. Measure 19 has a treble staff with eighth notes and a bass staff with quarter notes. Measure 20 has a treble staff with eighth notes and a bass staff with quarter notes, marked *pp cresc.*

No 2. OPENING CHORUS

7

Moderato

SOP

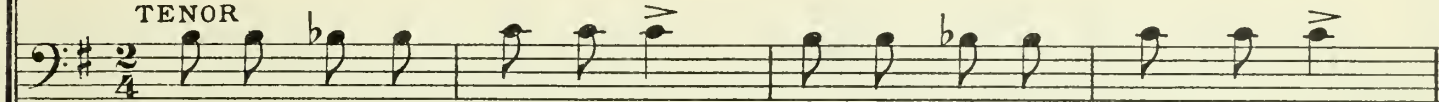


Let us in - tro - duce our-selves, We're not fair-ies, gnomes nor elves;

ALTO

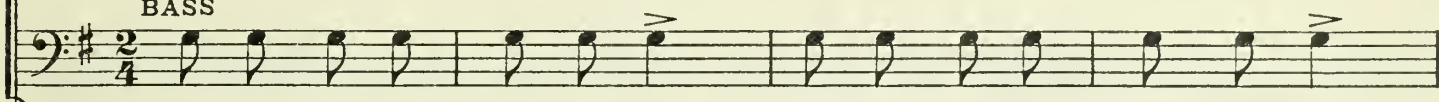


TENOR

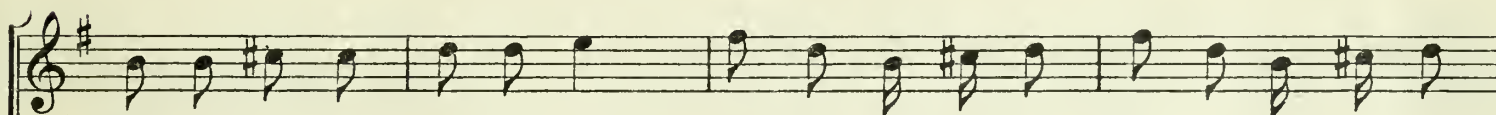


Let us in - tro - duce our-selves, We're not fair-ies, gnomes nor elves;

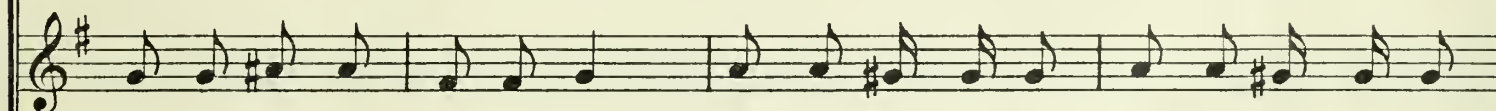
BASS



Moderato



We are na - tives of Ha-waii, Quite re - spect - a - ble, 'Mid de - lec - ta - ble,



We are na - tives of Ha-waii, Quite re - spect - a - ble, 'Mid de - lec - ta - ble,



Quaint Ha - waii! Please ob-serve us as we munch,

f

That's be-cause we're eat - ing lunch; See us in our na-tive state,

f

Eat - ing sand-wich-es In a land which is Up - to - date. —

Eat - ing sand-wich-es In a land which is Up - to - date. —

Ev - 'ry-bod - y loves a pic - nic, And we're no ex-cep-tion to the

Ev - 'ry-bod - y - loves a pic - nic, And we're no ex-cep-tion to the

rule. For we like to prance To a nim - ble dance.

rule, the rule.

rule, the rule. And we

p

Yes, ev - 'ry - bod - y loves a

like a kiss From a pic - nic Miss! Yes, ev - 'ry - bod - y loves a

cresc.

poco rit.

pic - nic! Ev - 'ry - bod - y loves a pic - nic!

poco rit. *rall.* *f*

Thus our-selves we in - tro - duce,

Thus our-selves we in - tro - duce,

f

(Ev - 'ry cho - rus has its use!) We sub-mit we do not look

(Ev - 'ry cho - rus has its use!) We sub-mit we do not look

The first system consists of four staves. The top two staves are vocal parts (soprano and alto) and the bottom two are piano accompaniment (treble and bass). The key signature is one sharp (F#). The lyrics are: "(Ev - 'ry cho - rus has its use!) We sub-mit we do not look".

TO TO and TA TA

Like the sav - a - ges whose fierce rav-a - ges killed Cap. Cook! Two

Like the sav - a - ges whose fierce rav-a - ges killed Cap. Cook!

The second system consists of four staves. The top two staves are vocal parts and the bottom two are piano accompaniment. The key signature is one sharp (F#). The lyrics are: "TO TO and TA TA", "Like the sav - a - ges whose fierce rav-a - ges killed Cap. Cook! Two", and "Like the sav - a - ges whose fierce rav-a - ges killed Cap. Cook!".

rall.

The third system consists of two staves for piano accompaniment (treble and bass). The key signature is one sharp (F#). The tempo marking "rall." is present. The system ends with a double bar line.

Moderato

dain - ty maids in us you see, The Prin-cess-'s at - ten-dants we. We're

mf

coy and sim-ple and de-mure, Of that you may be ver - y sure, You

(MI YI)

may "be ver - y sure! — Yes, yes, they're too de - mure for me, For

mf

I, a - las, am con - stant - ly En - deav - or - ing to press my suit on

To - to or on Ta - ta. I love them both with e - qual force, I'd

mar - ry both with - out re - morse, But "We con - sid - er you a brute!" Says

rit. To - to and says Ta - ta! *rit.* Says To - to and says Ta - ta!

TO TO, TA TA and MI YI

TO TO, TA TA and MI YI *unison*

The love of a maid and the love of a man, Have

been a source of trou-ble since the world be-gan. You try so hard some

The first system of the musical score. The vocal line is on a single staff with a treble clef. The piano accompaniment consists of two staves, treble and bass, with a brace between them. The key signature has one sharp (F#). The time signature is 2/4. The lyrics are: "been a source of trou-ble since the world be-gan. You try so hard some".

thing to gain, And when you've got it, you ex-plain That an-tic-i-pa-tion And

The second system of the musical score. The vocal line continues with the lyrics: "thing to gain, And when you've got it, you ex-plain That an-tic-i-pa-tion And". The piano accompaniment features more complex chords and some triplets.

re-al-i-za-tion Are ver-y, ver-y, ver-y, ver-y, ver-y dif-fer-ent; Oh,

The third system of the musical score. The vocal line continues with the lyrics: "re-al-i-za-tion Are ver-y, ver-y, ver-y, ver-y, ver-y dif-fer-ent; Oh,". The piano accompaniment includes a large bracketed section with multiple measures.

ver-y dif-fer-ent!

The fourth system of the musical score. The vocal line concludes with the lyrics: "ver-y dif-fer-ent!". The piano accompaniment features a final section with triplets and a forte (*ff*) dynamic marking. The system ends with a double bar line and a key signature change to two sharps (F# and C#).

CHORUS

The musical score is written for a chorus and includes piano accompaniment. It is in 2/4 time and has a key signature of one sharp (F#). The score is divided into two main sections of lyrics.

First Section:

Vocal staves (Soprano and Bass):

We have in-tro - duced our-selves, Not as fair - ies, gnomes nor elves,

Piano accompaniment (Treble and Bass):

The piano part features a melody in the right hand and a bass line in the left hand. The first section of the piano part is marked with a forte (*f*) dynamic.

Second Section:

Vocal staves (Soprano and Bass):

But as na - tives of Ha-waii, Quite re-spect-a - ble In de - lec - ta - ble,

Piano accompaniment (Treble and Bass):

The piano part continues with a similar melodic and harmonic structure. The second section of the piano part is marked with a forte (*f*) dynamic.

Maestoso

quaint Ha-waii. A - lo - ha! A - lo -

Maestoso

ha! A - lo - ha!

Grandioso

ha! A - lo - ha!

No 3. SONG

TAKAPILI

Molto Moderato

mf *sfz*

TAKAPILI - *Slowly*

Sing a song of cen - tu - ries, A

sfz *p* *p sempre staccato*

bod - y bent and dou - ble; My own age, I ven - ture, is—

Quite as old as trou - ble! Peo - ple al - ways stare at me,

mf

Glare at me, swear at me, Seem to think I'm al - ways in the

way. That's the worst of be - ing old, World grows cold,

youth is bold, Noth - ing old, save wine, is good, they say!

Deliberately
Ha! ha! ha! Man - y things I've seen; Man - y peo - ple I have known, where

are they all to-day? Ho, ho, ho! Still my wits are keen, When

an-y-thing is go-ing on, I'm al-ways in the way!

Tempo I

colla voce

f

rall.

Sing a song of cen - tu-ries, A bod - y bent and dou-ble,

p sempre staccato

My own age, I ven - ture, is— Quite as old as trou-ble!

fff

No 4. QUARTETTE

TOTO, TATA, MI YI and TAKAPILI

Moderato con moto

TOTO and TATA

When it comes to cu - ri - os - i - ty,

La-dies all dis - play ve - loc - i - ty, All in - her - it - ing Love of fer - ret - ing

MI YI and TAKAPILI

Out the rea-sons why and when! All such traits are rep - re - hen - si - ble,

Thank the gods, we men are sen - si - ble! Wo - men cu - ri - ous

poco rit.

Makes us fu - ri - ous, Would that all the world were men!

TOTO and TATA

What we want to know is this: If we of - fered him a kiss,

mp

Would the man in the moon up there Stoop to con - quer la - dy fair?

MI YI and TAKAPILI

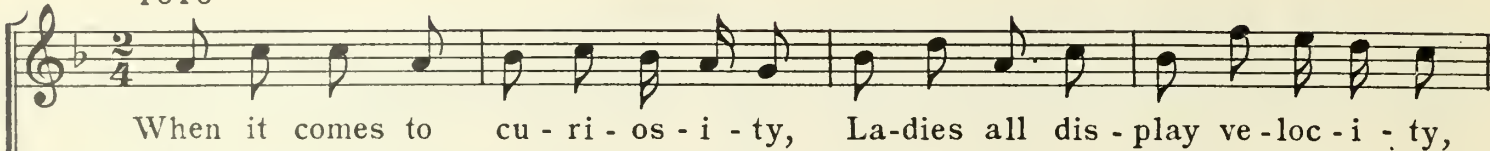
To your ques - tion we re - ply: Wise is the man in the moon on high.

Far re - moved in safe - ty, he Smiles on wo - men's

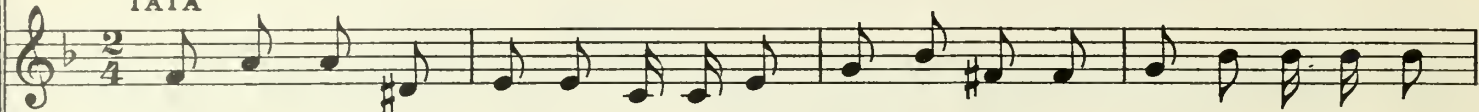
co - quet - ry! Would that we were with him, too, Far a - way from the

likes of you! **Meno mosso**

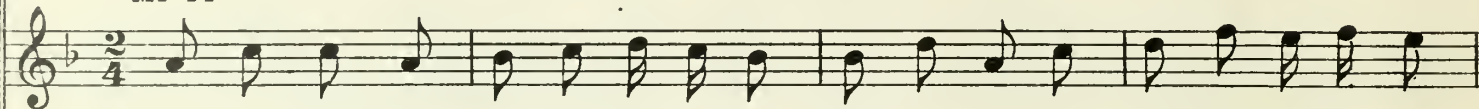
TOTO



TATA

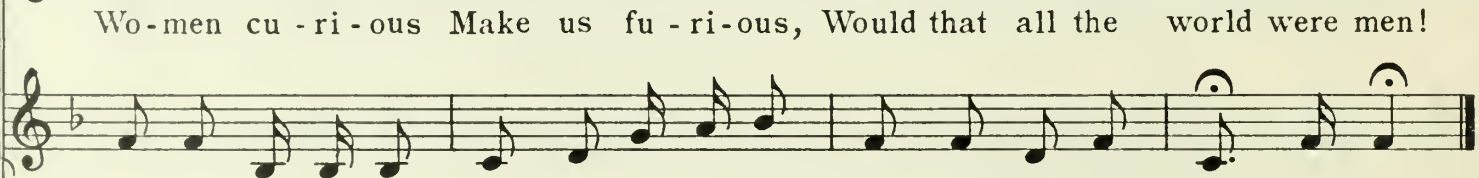
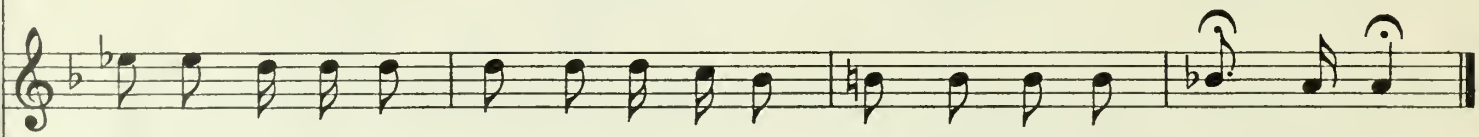
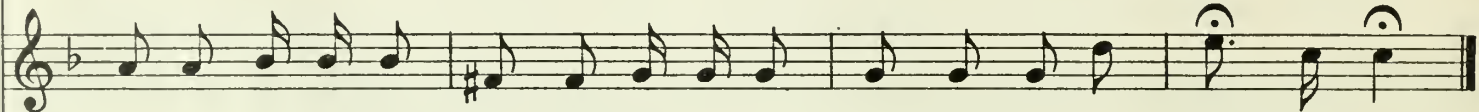
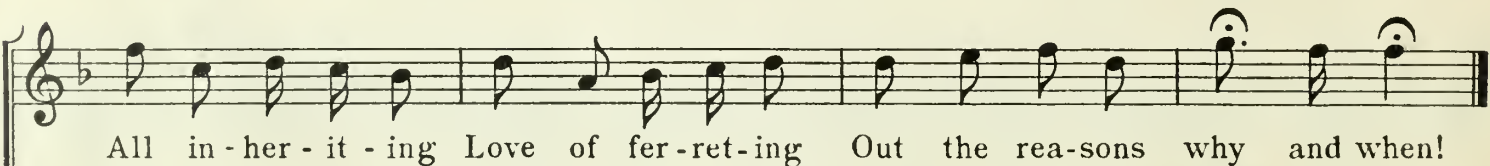
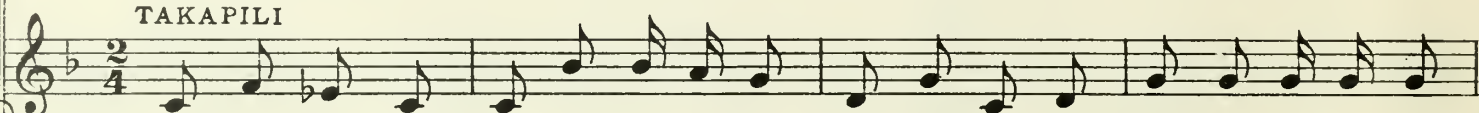


MI YI



All such traits are rep - re - hen - si - ble, Thank the gods, we men are sen - si - ble!

TAKAPILI

*Attacca No 5*

No 5. CHORUS

Allegretto

ff

GIRLS

mf

Off to our du - ties and off to our chores, Wash - ing the dish - es and

sweep - ing the floors. The pic - nic is end - ed, There's clothes to be mend - ed, No

f

Ha - wai - ian la - dy, no Ha - wai - ian la - dy her

rit.

du - - - ty - - - ig - nores!

cresc. *f*

MEN

Back to the o - cean, the bait and the hook, Back to the fish that our

f

sweet-hearts shall cook; Tho' there's pleas-ure in lei-sure In gen-er-ous meas-ure, There's

ff

plen - ty of pleas-ure in work, if you look!

rit. *rall.* *fff* *ffz*

CHORUS

SOP.
Off to our du - ties and off to our chores,

ALT
Off to our du - ties and off to our chores,

TENOR
Off to our du - ties and off to our chores,

BASS
ff
ff

Tem - pus is fu - git - ing, fu - git - ing fast! So back to our dish - es!

Tem - pus is fu - git - ing, fu - git - ing fast! And

sfz

Exeunt

Our pic - nic's a thing of the past!

back to the fish - es! Our pic - nic's a thing of the past! Our

rall. Our pic - nic's past!

rall. pic - nic's past! Our pic - nic's past!

rall. *ff a tempo* *ff*

Nº 6. SONG

NAP00P00

29

Moderato e appassionato

The piano introduction consists of two systems of music. The first system features a treble and bass staff in B-flat major (two flats) and common time. The treble staff begins with a series of eighth notes, while the bass staff provides a harmonic accompaniment with chords and single notes. A forte (*f*) dynamic marking is present. The second system continues the piece, incorporating a *rall.* (rallentando) marking and a piano (*p*) dynamic marking. The music concludes with a final chord in the bass staff.

Con moto

This section contains the vocal melody and piano accompaniment for the first line of the song. The vocal line is written in a single staff in B-flat major, common time, with the lyrics "The love that burns with - in my heart". The piano accompaniment is in two staves, featuring a melody in the treble staff and a bass line in the bass staff. A mezzo-forte (*mf*) dynamic marking is indicated. The tempo/style is marked *marcato*.

This section contains the vocal melody and piano accompaniment for the second line of the song. The vocal line continues the melody from the previous section with the lyrics "Is as a quench - less fire, Whose". The piano accompaniment continues with a similar harmonic structure. The key signature and time signature remain consistent with the previous section.

flames are fed on pas - sion, till They rise up high and

high - er! Ah, would my la - dy's eyes so bright, That amo-rous

forzando *cresc.*

fire re - flect - ed! Then would I fear

più accel. *accel.*

no chill - ing slight, Nor find my love re - ject - ed!

a tempo *ff* *L.H.*

Maestoso

Mys - te - rious love! Your ways are past ex - plain-ing. To

some you bring a wed-ding ring, While oth-ers' hopes are wan - ing! Ah,

what fate is mine? O, grant one boon, I pray:

appassionato ten.
Give me my love to hold for aye, Mys - te - rious love, di - vine!

No 7. DUET

KILANI and NAPOOPOO

Moderato e rubato

NAPOOPOO

Oh, lis - ten

mp *p*

KILANI

to my tale of love, To me 'tis in - ter - est - ing! Such things to

ten. *rit.* *a tempo*

NAPOOPOO

me, all things a - bove, Are food for scorn and jest - ing! Some day, per -

mf

KILANI

chance, you will re-lent, Some day, per-haps, you'll soft-en! Some day, per-chance,

you will re-pent Of ask-ing me so oft-en!

Tempo di Valse

KILANI

Love, love, Love, love,

Love, love, How I a-wait it! Love, love,

Oh, how I hate it! You'll soon get o - ver it, You'll soon re -

pent! And its pun-ish - ment!

pent! Love brings its own re - ward!

rit.

colla voce

Fare - well, my Ki - lan - i, For this one time I

p a tempo

poco accel.

Yes, yes! Go your way, and leave me here in

cease!

cresc. *f* *ff* *rall.* *p*

peace! Fare - well! _____

Fare - well! _____

mp *meno mosso* *più accel.*

rit. Fare - well! _____

rit. Fare - well! _____

rall. *mp*

Red. *

No 8. CHORUS

Molto Moderato

The musical score is for a chorus piece in G major, 12/8 time, marked 'Molto Moderato'. It begins with a piano introduction in the right hand featuring a triplet of eighth notes and a melody in the left hand marked 'mf' and 'marcato'. The vocal parts enter with the lyrics 'The Prince of Hi-lo stalks a-long The'. The piano accompaniment continues with chords and a bass line. The lyrics continue: 'road-way from his pal-ace; And in his heart there is no song, But'. The score concludes with a final piano accompaniment section.

mf
marcato

The Prince of Hi - lo stalks a - long The

The Prince of Hi - lo stalks a - long The

road-way from his pal-ace; And in his heart there is no song, But

road-way from his pal-ace; And in his heart there is no song, But

And in no song, But

in his eyes there's mal-ice.

in his eyes there's mal-ice.

Yes, in his eyes there's mal - ice!

rit.

più accel.

Oh, dear, what - ev - er can the mat - ter be! Why

Oh, dear, what - ev - er can the mat - ter be! Why

f più accel.

does the Prince grow peeved? If on - ly he would

does the Prince grow peeved? If on - ly he would

laugh a bit he'd fat - ter be, So we've al - ways be -

laugh a bit he'd fat - ter be, So we've al - ways be -

lieved! Nev - er - the - less, Nev - er - the - less, The

lieved! We guess, We guess, The

The piano accompaniment consists of a grand staff with treble and bass clefs. It features a series of chords and melodic lines, including a triplet in the bass line.

Prince we'd bet - ter hail! So, hail, O Prince! So,

hail! all hail!

Prince we'd bet - ter hail! all hail! So, hail!

The piano accompaniment continues with a grand staff, featuring a *cresc.* marking and a series of chords and melodic lines, including a triplet in the bass line.

hail, O Prince! So,

So, hail, O Prince! So,

So, hail, O Prince! So,

The first system consists of four staves. The top two staves are vocal parts (Soprano and Alto) and the bottom two are piano accompaniment (Treble and Bass). The key signature is one sharp (F#) and the time signature is 2/4. The vocal parts have lyrics: "hail, O Prince!" and "So,". The piano accompaniment features triplet figures in the right hand and single notes in the left hand.

hail, O Prince! E-ven though you make us wince. So, hail!

hail! We must nev-er fail, we must

So hail!

The second system continues the musical piece. It also consists of four staves. The vocal parts have lyrics: "hail, O Prince! E-ven though you make us wince. So, hail!" and "hail! We must nev-er fail, we must". The piano accompaniment continues with similar rhythmic patterns, including triplets and chords. The system concludes with the lyrics "So hail!".

Hail! hail! hail! hail! All

nev - er fail to hail! Hail! hail! hail! hail! All

hail!

(Enter Prince Kanopoi)

hail, O Prince; O Prince all hail! Hail! Hail! Hail! —

hail, O Prince; O Prince all hail! Hail! Hail! Hail! —

sf *sfz* *ff* *fff* *ffz*

Attacca No 9

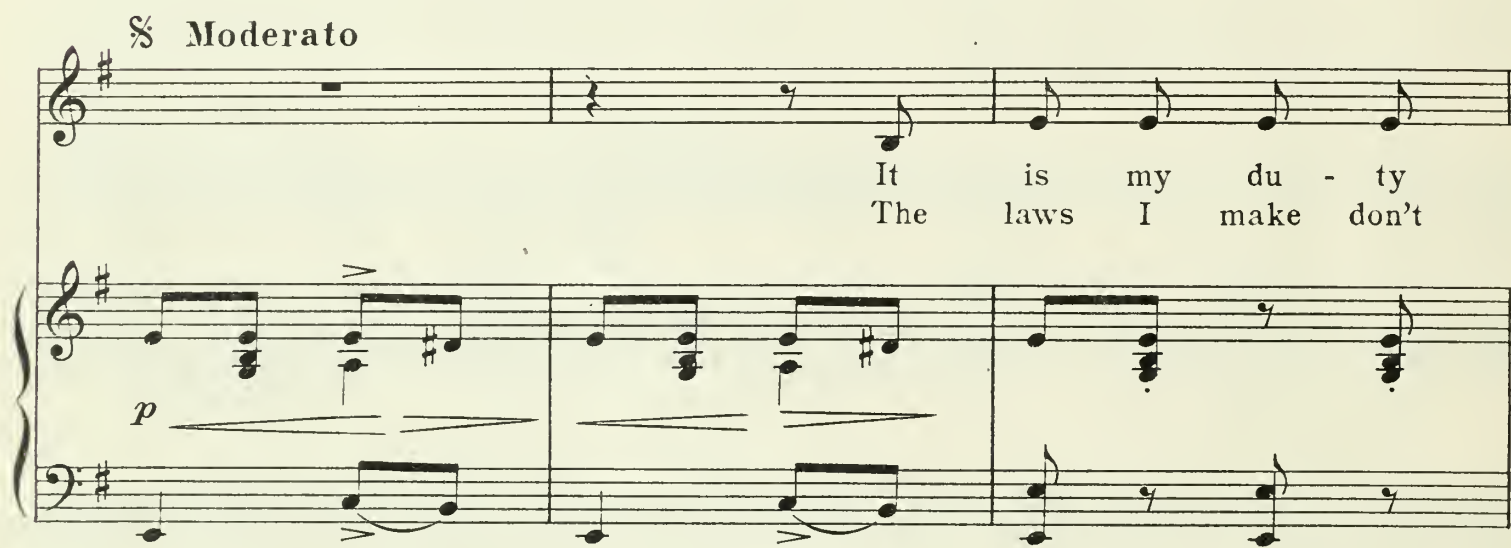
No 9. SONG

PRINCE KANOPOI

Allegretto



§ Moderato



It is my du - ty
The laws I make don't



to con - fess That I'm the Prince of Hi - lo; And
seem to be Par - tic - u - lar - ly hap - py; My

all you peo - ple here, I guess, Had best keep quiet and
 peo - ple greet 'em an - gri - ly, With tem - per sour and

lie low. For I'm a man who will not stand For
 snap - py. That does - n't wor - ry me, for I'm Noth -

an - y kind of non - sense - At sen - ti - ment I
 ing if not er - rat - ic - To glo - ry I in -

am no hand, I base my acts up - on sense! Oh,
 tend to climb In man - ner au - to - crat - ic. For,

Meno mosso

I'm a Prince, I am, and since My mind its thoughts un-loos-ens, It

The first system of music features a vocal melody in treble clef and piano accompaniment in grand staff (treble and bass clefs). The key signature is one sharp (F#) and the time signature is 2/4. The tempo is marked 'Meno mosso'. The piano part begins with a mezzo-forte (mf) dynamic. The lyrics are written below the vocal line.

seems to me, that gen-'ral - ly, I've proved my-self a nui-sance. But,

The second system continues the vocal melody and piano accompaniment. The piano part includes a trill in the right hand and a descending line in the left hand. The lyrics continue below the vocal line.

just the same, it is my game To be a mod-ern Ne-ro; And

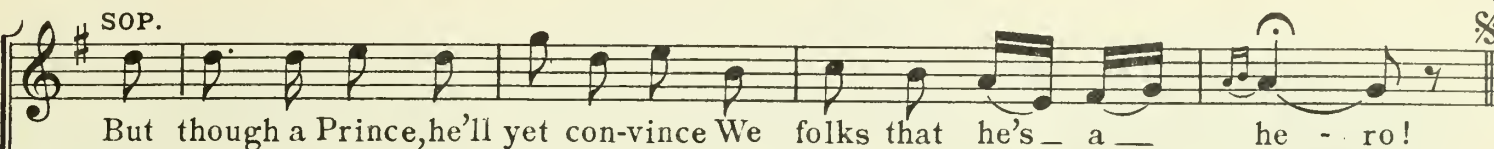
The third system continues the vocal melody and piano accompaniment. The piano part features a trill in the right hand and a descending line in the left hand. The lyrics continue below the vocal line.

1 Verse
though a Prince, I'll yet con-vince These folks that I'm a he-ro!

The fourth system is marked '1 Verse' and continues the vocal melody and piano accompaniment. The piano part features a trill in the right hand and a descending line in the left hand. The lyrics continue below the vocal line.

CHORUS

SOP.



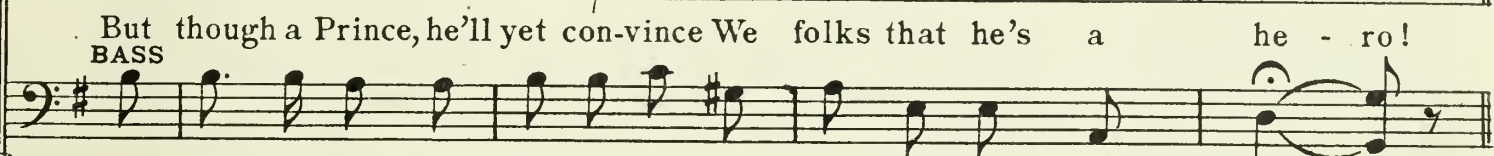
ALTO



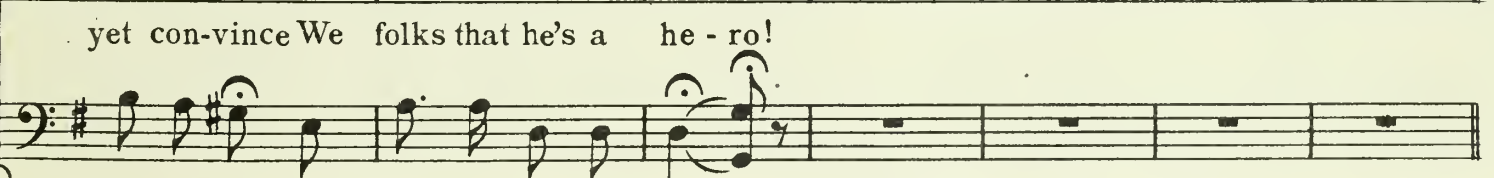
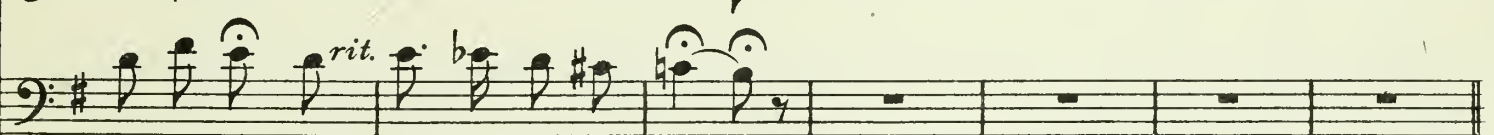
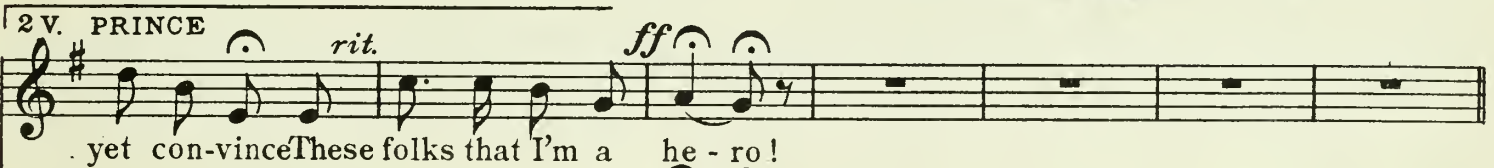
TENOR



BASS



2 V. PRINCE

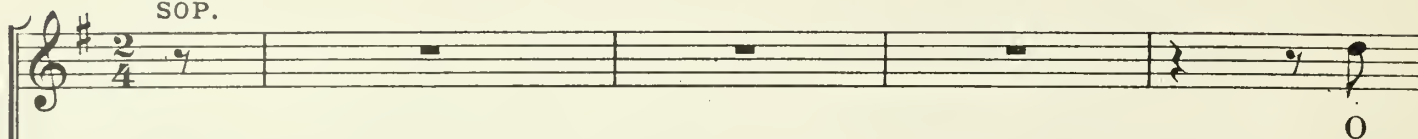


No 10. CHORUS

WITH PRINCIPALS

Allegretto

SOP.



ALTO



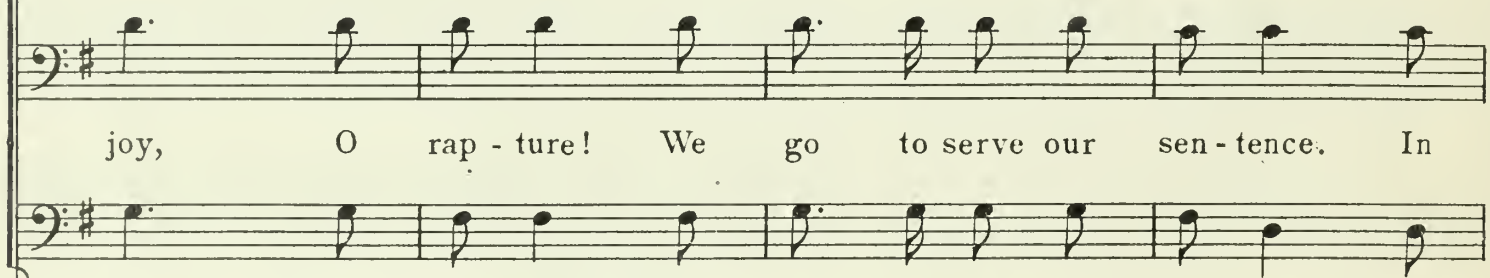
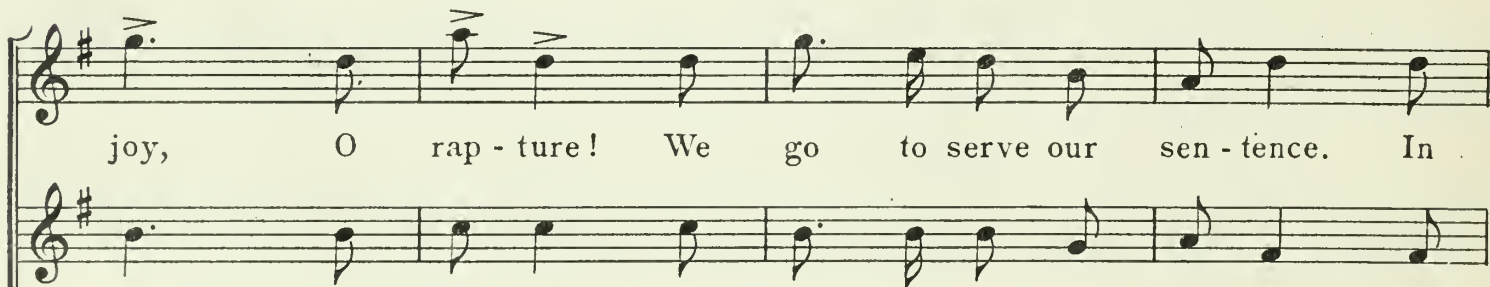
TENOR



BASS



Allegretto



bond-age we must pass our lives, As mod-el hus-bands, mod-el wives, Let's

bond-age we must pass our lives, As mod-el hus-bands, mod-el wives, Let's

The first system consists of four staves. The top two staves are vocal parts in treble clef with a key signature of one sharp (F#). The bottom two staves are piano accompaniment in bass clef with the same key signature. The lyrics are: "bond-age we must pass our lives, As mod-el hus-bands, mod-el wives, Let's". The piano part features a steady eighth-note accompaniment.

hope, ——— let's hope, ——— Let's hope there's no re-pent-ance.

hope, ——— let's hope, ——— Let's hope there's no re-pent-ance.

The second system continues the vocal and piano parts. The lyrics are: "hope, ——— let's hope, ——— Let's hope there's no re-pent-ance." The piano part includes a melodic line in the right hand and a supporting bass line in the left hand. The system concludes with a double bar line and a 2/4 time signature.

f *ff*

The third system is a piano accompaniment section. It begins with a forte (*f*) dynamic and a crescendo leading to a fortissimo (*ff*) dynamic. The piano part features a melodic line in the right hand and a supporting bass line in the left hand. The system concludes with a double bar line and a 2/4 time signature.

Meno mosso

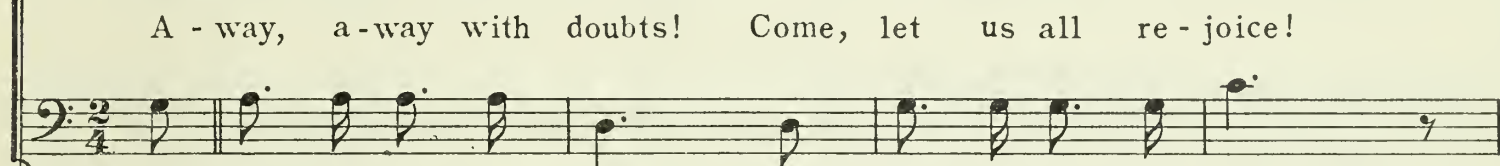
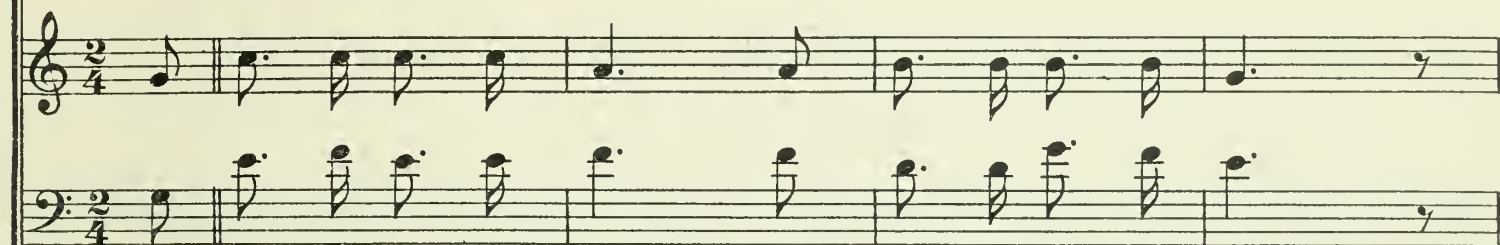
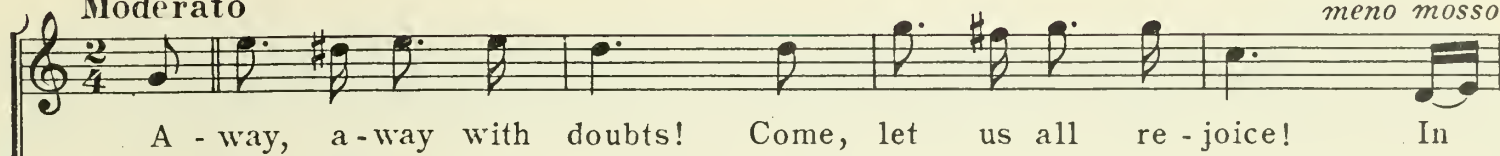
First system of music for Men. It consists of a vocal line and a piano accompaniment. The vocal line is in 2/4 time and contains the lyrics: "We trust we may have chos-en right; This haste seems to take a-way our". The piano accompaniment starts with a mezzo-forte (*mf*) dynamic and includes a crescendo (*cresc.*) marking.

Second system of music. It features a vocal line for Girls and a piano accompaniment. The vocal line begins with a *rall.* (rallentando) marking and contains the lyrics: "breath! Some peo-ple hold that mar-riage is Pre - fer - a - ble to death. No". The piano accompaniment includes a mezzo-forte (*mf*) dynamic marking.

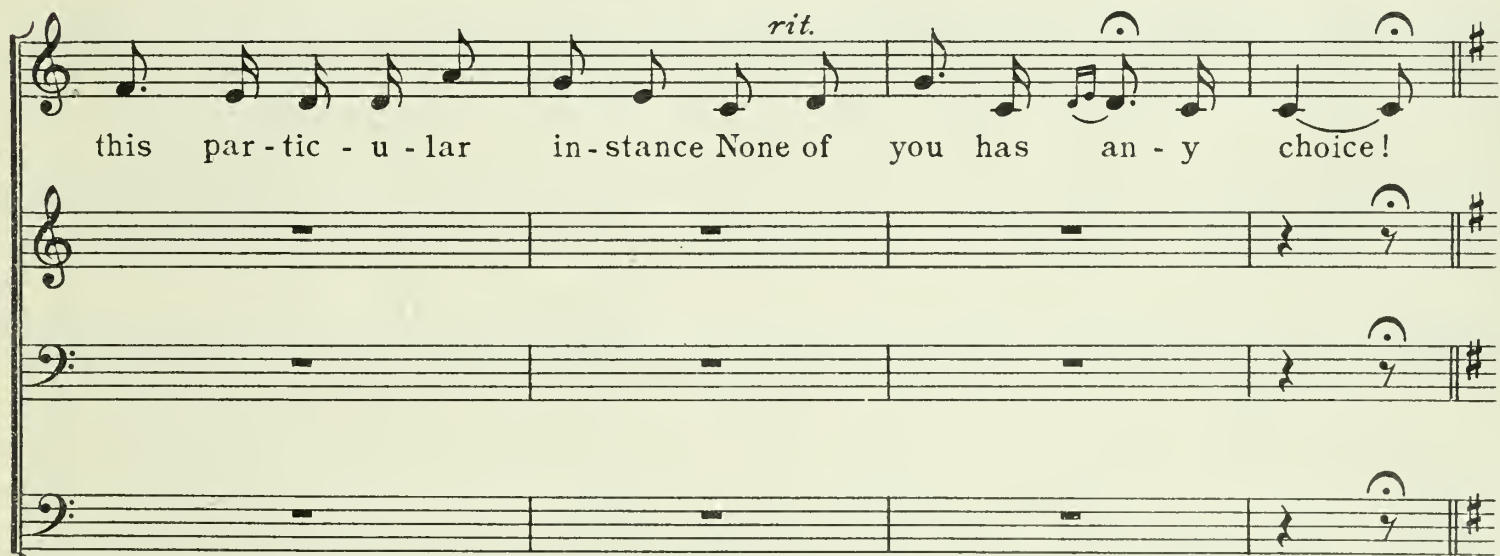
Third system of music. It features a vocal line and a piano accompaniment. The vocal line contains the lyrics: "doubt we take an aw-ful chance, But we're real-ly cra-zy to be wed! And". The piano accompaniment includes a mezzo-piano (*mp*) dynamic marking and a forte (*f*) dynamic marking.

Fourth system of music. It features a vocal line and a piano accompaniment. The vocal line contains the lyrics: "yet we can't help won - der - ing If we'd be bet - ter dead!". The piano accompaniment includes a *rit.* (ritardando) marking.

Moderato



Moderato



Tempo I

O

O

Tempo I

f *accel.*

joy, O rap - ture! We go to serve our sen - tence. In

joy, O rap - ture! We go to serve our sen - tence. In

bond-age we must pass our lives, As mod-el hus-bands, mod-el wives, Let's

bond-age we must pass our lives, As mod-el hus-bands, mod-el wives, Let's

hope, — let's hope, — Let's hope there's no re-pent-ance.

hope, — let's hope, — Let's hope there's no re-pent-ance.

f *ff*

Poco lento

f *dim.* *dim. e rall.* *p*

No 11. TRIO

KILANI, TOTO and TATA

Allegretto ma non troppo

(ALL THREE)

Introduction for the Trio. The score is in 6/8 time. The vocal line (top staff) has a whole rest for the first two measures, followed by a quarter note G4, an eighth note A4, and a quarter note G4. The piano accompaniment (bottom staves) begins with a forte (ff) dynamic. The right hand plays a series of eighth notes: G4, A4, B4, C5, B4, A4, G4, F#4, E4, D4, C4. The left hand plays a series of eighth notes: G3, F#3, E3, D3, C3, B2, A2, G2, F#2, E2, D2, C2. The piano accompaniment ends with a fortissimo (ff) dynamic, followed by a sforzando (sfz) dynamic, a rallentando (rall.) marking, and a mezzo-forte (mf) dynamic.

First vocal entry. The vocal line (top staff) begins with a spoken phrase: "cat, (puss! puss!) Me - ow! (puss! puss!) A cat may look at a king! — Oh,". The piano accompaniment (bottom staves) provides harmonic support. The vocal line is marked with a forte (ff) dynamic and a spoken marking. The piano accompaniment is marked with a forte (ff) dynamic.

Second vocal entry. The vocal line (top staff) begins with the phrase: "that is a mat - ter of his - to - ry, Though why it should want to's a". The piano accompaniment (bottom staves) provides harmonic support. The vocal line is marked with a forte (ff) dynamic. The piano accompaniment is marked with a forte (ff) dynamic.

mys - ter - y That's past un - rav - el - ling, ——— That's

past un - rav - el - ling! — But if a cat may do all that, A

girl with an - y gump-tion, May look with love a lit - tle a - bove, With -

out un - due pre - sump - tion! That

cats may look at a king, tra - la! A Prince or an - y old.

mf *ff*

thing, tra - la! That love is lev - el - ling, tra - la! Are facts all frayed and

ff

worn.— But we're un - an - i - mous, tra - la! In stat - ing our case

ff

thus, tra - la! The man too good for us, tra - la! Has

ff *ffz*

nev - er yet been born!

DANCE
Allegretto

mp daintily

No 12. SONG

KONOBORO

Moderato

KONOBORO

The first system of the musical score. It features a vocal line and a piano accompaniment. The vocal line begins with a whole rest, followed by a half note G4, and then a half note A4. The piano accompaniment starts with a half note G3 in the bass and a half note A3 in the treble, followed by a series of eighth notes. The tempo is marked 'Moderato'. The key signature has four flats. The piano part includes dynamic markings 'mf' and 'rall.'.

There's a

The second system of the musical score. The vocal line continues with the lyrics 'pret - ty lit - tle maid - en that I love, But I fear that love is un - re - cip - ro -'. The piano accompaniment features a melody in the treble and a bass line. The tempo remains 'Moderato'. The key signature has four flats. The piano part includes a dynamic marking 'mp'.

pret - ty lit - tle maid - en that I love, But I fear that love is un - re - cip - ro -

The third system of the musical score. The vocal line continues with the lyrics 'ca - ted. If mar - ri - ages are made in Heav'n a - bove, Why'. The piano accompaniment continues with a melody in the treble and a bass line. The tempo remains 'Moderato'. The key signature has four flats. The piano part includes a dynamic marking 'mp'.

ca - ted. If mar - ri - ages are made in Heav'n a - bove, Why

don't they hur - ry up and get me mat - ed? I

won - der why so man - y fel - lows choose a girl whose heart Does

sostenuto

not re-pond at all to his ad - van - ces? Or why a girl, with such a man as

poco rit.

cresc. *rall.*

I to take her part, Should reck - less - ly re - ject such splen - did chan - ces!

colla voce

Allegretto When a

man's in love with a maid-en fair, He gen - er - al - ly makes him-self a

spec - ta - cle. Act nor - mal - ly he must - n't, And he.

us - u - al - ly does-n't Ex - hib - it an - y sense that is de - tect - a - ble! A

man in love will glad - ly suf - fer in - con - ven - i - ence Suc -

cess - ful - ly to woo a girl and win her;— But

when his hon - ey-moon is spent, He finds, to his as - ton - ish-ment, He

thinks a great deal more a - bout his din - ner. Oh! It

Marcatissimo

sim - ply shows what the whole world knows, That we're

ne'er con - tent with things to us al - lot - ted; Give a

man just what he seeks, And you'll find, in two short weeks, He_

sim - ply can't be hap - py when he's got it!

№ 13. DUET AND TRIO

PAUL, BOSUN BILL and PRINCESS KILANI

Moderato

PAUL BILL

Oh, I am an of - fi - cer brave and true; And

trm *f* *mf* *marcato*

PAUL

I am a bo - sun bold. We sailed o'er the roll - ing

BILL *poco rit.* PAUL & BILL

o - cean blue; Oh, how them bil - lows rolled! Our

poco rit.

good ship rides at an - chor now Off Ho - no - lu - lu Town, We

must re - join her soon some-how Or else we'll be done brown! But

Lively
PAUL & BILL

in the mean - time, here we are, Two jol - ly Jack Tars so

brave, — And we sing of a fro-lick-ing, Good old rol - lick-ing

life on the o - cean wave! Tra - la, A life on the o - cean wave! —

rit.

KILANI

'Tis man - y and man - y a long, long day, Since eyes like mine have

mf

seen — Such a fine im - mac - u - late man as you, Lieu -

rall.

ten - ant Paul C. Green! — But as for him, With his

rit. (Indicating BILL)

meno mosso

a tempo

as - pect grim, Though I've_ no cause to doubt him, I'd

rit. ten. rall.

rath - er be A - lone with thee, And could ver - y well do with - out him!

PAUL (to Bill) BILL

You'd bet - ter go, for don't you see Your pres - ence seems to bore us? Aye,

rit.

aye, I go! But ere I do, We'll join in this mer - ry cho - rus!

In us you see un-doubt-ed-ly, Two jol-ly Jack Tars so brave; And we them I And they

sing of a fro-lick-ing, Good old rol-lick-ing Life on the o-cean wave! Tra, la, A

life on the o-cean wave! Tra, la, tra, la, A life on the o-cean wave! Tra,

la, tra, la, A life on the o - cean wave!

No 14. FINALE ACT I

Allegretto con moto

The musical score is written for piano and four vocal parts. The piano accompaniment consists of three systems of grand staves (treble and bass clef). The first system begins with a forte (*f*) dynamic. The second system continues the piano texture. The third system features a mezzo-forte (*mf*) dynamic. The vocal parts are arranged in four staves: Soprano (SOP), Alto (ALTO), Tenor (TENOR), and Bass (BASS). The lyrics for the vocal parts are: "Oh, what is going to hap-pen now, Oh, what is com-ing next? The". The score is in the key of D major (two sharps) and 2/4 time. The tempo is marked "Allegretto con moto".

Piano Accompaniment:

- System 1: Treble and bass staves with chords and moving lines. Dynamics: *f*.
- System 2: Treble and bass staves with chords and moving lines. Dynamics: *f*.
- System 3: Treble and bass staves with chords and moving lines. Dynamics: *mf*.

Vocal Parts:

- SOP**: Oh, what is going to hap-pen now, Oh, what is com-ing next? The
- ALTO**: Oh, what is going to hap-pen now, Oh, what is com-ing next? The
- TENOR**: Oh, what is going to hap-pen now, Oh, what is com-ing next? The
- BASS**: Oh, what is going to hap-pen now, Oh, what is com-ing next? The

Prince, they say, is an - gry, They say the Prince is vexed! Oh,

Prince, they say, is an - gry, They say the Prince is vexed! Oh,

The first system of the musical score consists of two vocal staves and a piano accompaniment. The vocal staves are in treble clef with a key signature of two sharps (D major). The piano accompaniment is in bass clef with the same key signature. The lyrics are: "Prince, they say, is an - gry, They say the Prince is vexed! Oh,". The piano part features a steady eighth-note accompaniment in the right hand and a more active bass line in the left hand.

what is going to hap - pen now, Oh, what is com - ing next? The

what is going to hap - pen now, Oh, what is com - ing next? The

The second system continues the musical score. It features the same vocal and piano parts. The lyrics are: "what is going to hap - pen now, Oh, what is com - ing next? The". The piano accompaniment continues with its eighth-note pattern, providing a harmonic foundation for the vocal melody.

Prince, they say, is an - gry, They say the Prince is vexed! Ah,

Prince, they say, is an - gry, They say the Prince is vexed! Ah,

The first system consists of four staves. The top two staves are vocal parts (Soprano and Alto) with lyrics. The bottom two staves are piano accompaniment. The key signature is one sharp (F#) and the time signature is 6/4. The music features a mix of eighth and sixteenth notes, with some rests and a final cadence.

Maestoso Andante

wail - a-woe! Ah, wail - a-woe! Ah, wail - a-woe! Ah, wail - a-woe!

wail - a-woe! Ah, wail - a-woe! Ah, wail - a-woe! Ah, wail - a-woe!

The second system consists of four staves. The top two staves are vocal parts with lyrics. The bottom two staves are piano accompaniment. The key signature is one sharp (F#) and the time signature is 6/4. The tempo is marked 'Maestoso Andante'. The music features a mix of eighth and sixteenth notes, with some rests and a final cadence.

Maestoso Andante

The third system consists of two staves, both for piano accompaniment. The key signature is one sharp (F#) and the time signature is 6/4. The tempo is marked 'Maestoso Andante'. The music features a mix of eighth and sixteenth notes, with some rests and a final cadence. The first staff has a forte (ff) dynamic marking.

Moderato

TAKAPILI

I've lived for nigh two hun - dred years, And

ff *mp* *staccato*

seen a thing or two, But, by my great aunt's

fav - 'rite god, The out - look's rath - er. blue!

fff

MI YI

Per - chance, at last, I shall at - tain The ob - ject

mf *marcato*

of my pas - sion; ——— To - to or Ta - ta

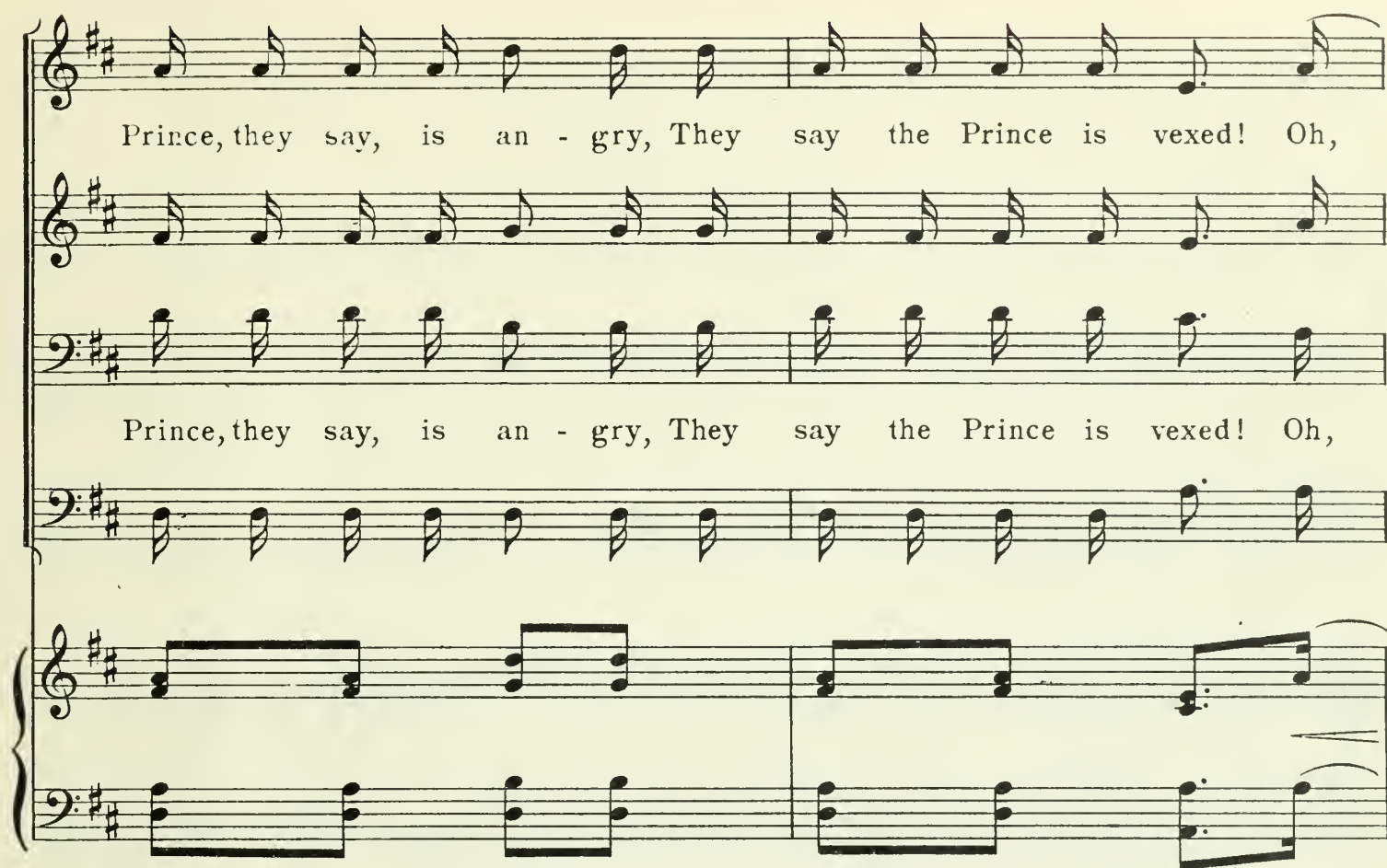
now will fall For me in nor - mal fash - ion!

Tempo I

SOP.
ALTO
TENOR
BASS

What is going to hap-pen now, Oh, what is com-ing next? The

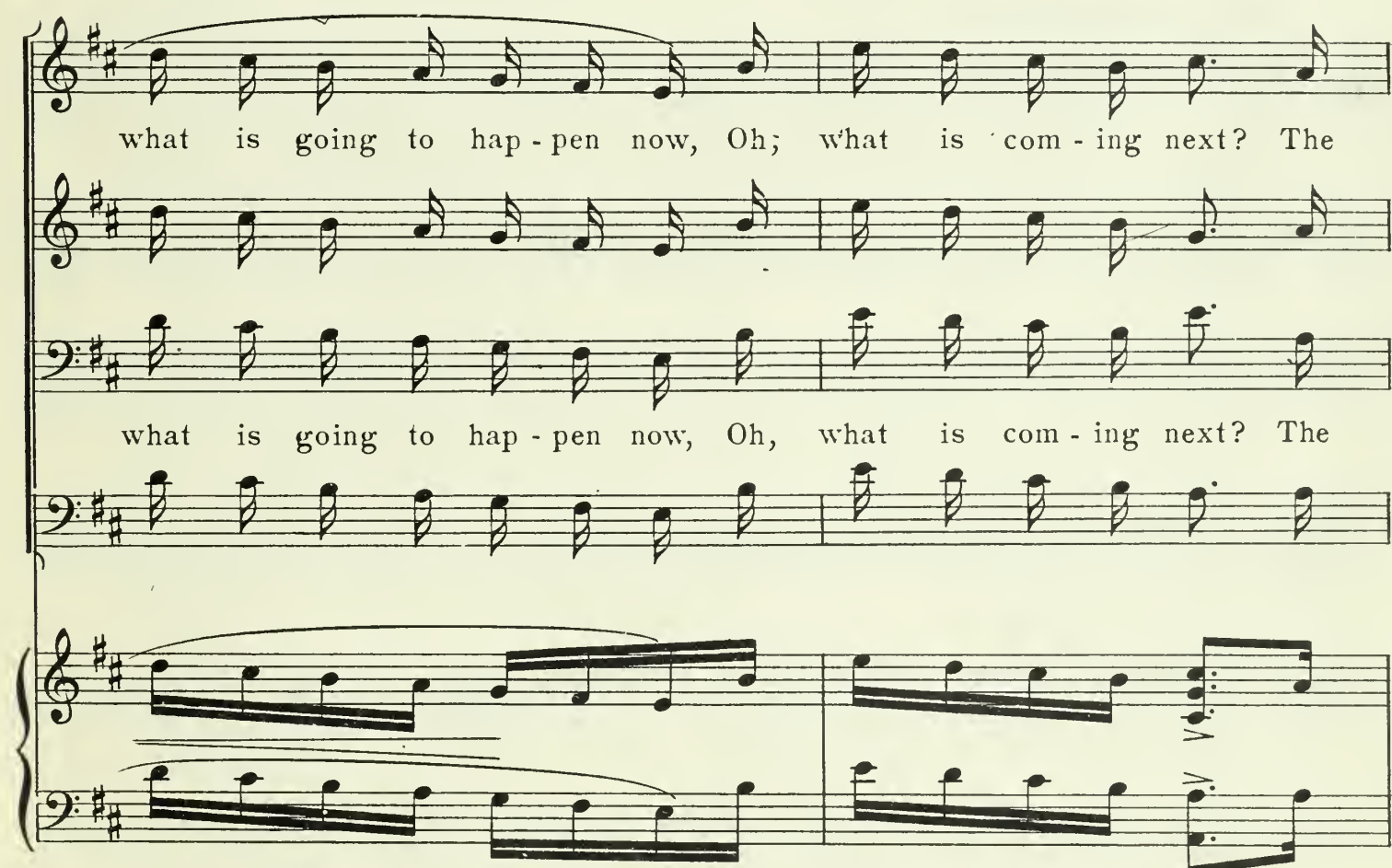
Tempo I



Prince, they say, is an - gry, They say the Prince is vexed! Oh,

Prince, they say, is an - gry, They say the Prince is vexed! Oh,

The first system of the musical score consists of three staves. The top two staves are for vocal parts, and the bottom staff is for piano accompaniment. The key signature is D major (two sharps). The vocal parts have lyrics: "Prince, they say, is an - gry, They say the Prince is vexed! Oh,". The piano accompaniment features a simple harmonic structure with chords and moving lines in both hands.



what is going to hap - pen now, Oh; what is com - ing next? The

what is going to hap - pen now, Oh, what is com - ing next? The

The second system of the musical score continues the vocal and piano parts. It also consists of three staves. The key signature remains D major. The vocal parts have lyrics: "what is going to hap - pen now, Oh; what is com - ing next? The". The piano accompaniment continues with similar harmonic patterns, including some longer note values and ties.

Prince, they say, is an - gry, They say the Prince is vexed!

Prince, they say, is an - gry, They say the Prince is vexed!

The first system consists of three staves. The top two staves are vocal parts in treble and bass clefs, respectively, with lyrics underneath. The bottom staff is a piano accompaniment in treble and bass clefs, featuring chords and moving lines. The key signature has two sharps (F# and C#), and the time signature is 6/4.

Maestoso Andante

Ah, wail - a-woe! Ah, wail - a-woe! Ah, wail - a-woe! Ah, wail - a-woe!

Ah, wail - a-woe! Ah, wail - a-woe! Ah, wail - a-woe! Ah, wail - a-woe!

The second system also consists of three staves. The top two staves are vocal parts with lyrics. The bottom staff is a piano accompaniment. The key signature changes to one sharp (F#) and the time signature remains 6/4.

Maestoso Andante

The third system consists of two staves for piano accompaniment in treble and bass clefs. It features sustained chords in the right hand and moving lines in the left hand. The key signature is one sharp (F#) and the time signature is 6/4.

Moderato

Musical score for the Moderato section, measures 1-4. The music is in 6/8 time and B-flat major. The vocal line is mostly rests, with a final note in measure 4. The piano accompaniment features a rhythmic pattern of eighth and sixteenth notes.

PRINCE

This

Musical score for the Moderato section, measures 5-8. The vocal line continues with the lyrics "PRINCE" and "This". The piano accompaniment includes dynamic markings: *p* (piano) in measure 5, *cresc.* (crescendo) in measure 6, *f* (forte) in measure 7, and *rall.* (rallentando) in measure 8. The section ends with a double bar line and a 2/4 time signature change.

Andante

Musical score for the Andante section, measures 1-4. The music is in 2/4 time and B-flat major. The vocal line has a long melodic phrase. The piano accompaniment features sustained chords and a *p* (piano) dynamic marking in measure 1.

Musical score for the Andante section, measures 5-8. The vocal line continues with the lyrics "though the no - tion seems gro - tesque, 'Tis now a Court of Law! The". The piano accompaniment features sustained chords and a *p* (piano) dynamic marking in measure 5.

ev - i - dence al - rea - dy I Have heard in cam - er - a! I

cresc.

am the judge and jur - y, too; The pris - 'ner to the bar!

ff

Allegretto

ff

ff

rall.
What is the charge? _____

fff *mf*

KONOBOPO

Moderato e grazioso

This man has dared to fall in love With your en -

mf

tranc-ing daugh-ter ! I ask the

Court to now pro-nounce The sen-tence that it ought-er!

NAPOOPOO (to Kilani)

O gen-tle Prin-cess, turn a-side, Give ear un - to my plead-ing!

sfz

appassionato

If thou wilt on - ly be my bride, I'll wor - ship

p *cresc.* *f* *ff*

rall. *più accel.* KILANI

thee, what-e'er be - tide! I hear but all un - heed-ing!

p molto rall. *ff*

accel.

No! no! too late! — It might have been an hour a - go, But

colla voce *f* *cresc.*

molto rit. PRINCE

now, — it is too late! — Is

molto rall. *Andante* *f*

Allegretto ma non troppo

that the man you told me of Who dares my daughter there to love?

mf

KONOBOPO

PRINCE

That is the man! Ah, this is where I come in - to my own!

PAUL

Two birds of prey we'll slaughter with one stone! — One

Molto Moderato

word, Your High-ness, in your ear, Though im - pu - dent it may ap - pear, To

mp

you I say, I say to you: Pish-tush, O Prince! Al-so Pooh-pooh!

rit.

sfz

PRINCE
Pomposo

If that is all you have to say, Young

mf

man, in your de-fence, You'd bet-ter

(mock pathetic)
rall.

make your will, be-cause You'll soon be pass-ing hence!

rall.

accel.

Take them both and cast them in the dun - geon! To -

mor - row week they die!

The Her - mit of Ha -

KILANI

Agitato

wail

De - crees

it!

Ah, leave me

not!

Re - mem - ber, love, your vow!

I

cresc.

can - not, ah, I can - not live With - out you

ten.

cresc. *ff* *rall.*

PAUL

Andante con moto

now! Be brave, my Prin' - cess, My

mf

prom - ise I'll re - deem! And then, for you and me, dear heart,

ten. *ten.* *ffz*

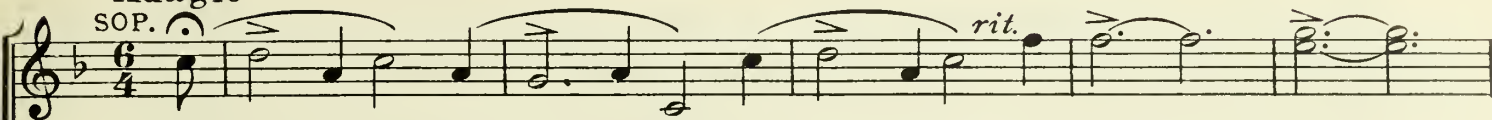
rit. Life will be one long dream!

rall. e dim. *poco a poco* *mp a tempo* *molto rall.*

6/4 6/4 6/4

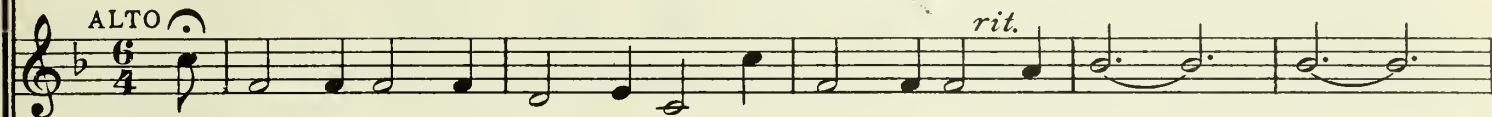
Adagio

SOP.



Oh, wail - a - woe! Oh, wail - a - woe! Oh, wail - a - woe! Oh, wail - a -

ALTO



TENOR



Oh, wail - a - woe! Oh, wail - a - woe! Oh, wail - a - woe! Oh, wail - a -

BASS



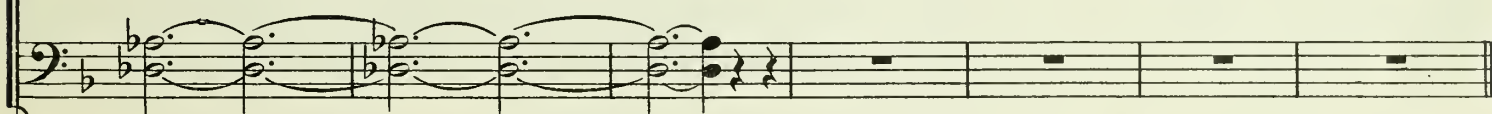
Adagio



woe! _____



woe! _____



ben marcato

End of Act I

No 15. INTRODUCTION AND OPENING CHORUS

Andante sostenuto

pp *p*

mp *p* *cresc.*

rall. e dim. *pesante*

(CURTAIN)

SOP

In _____ the glade of the moon, _____

ALTO

TENOR

BASS

In _____ the glade of the moon, the glade of the moon, _____

In _____ the glade of the moon, _____

mp



Soft, _____ sad mu - sic we croon, _____

Soft, oh, soft and sad, sad mu - sic we croon, oh, soft - ly we croon. —

Soft, _____ sad mu - sic we croon, _____



Bow low to mys-te-ri-ous moon, bow low, Oh, soft, re-ful-gent

Bow low to mys-te-ri-ous moon, bow low, Oh, soft, re-ful-gent

light!— A-lo-ha! A-lo-ha!—

light!— A-lo-ha! A-lo-ha!—

mf *cresc.* *f*

Let _____ thy sil-ver - y beams _____

Let _____ thy sil-ver - y beams, thy sil - ver - y beams

Let _____ thy sil-ver - y beams _____

mp

This system contains three vocal staves and a piano accompaniment. The vocal staves are in treble and bass clefs. The piano accompaniment is in grand staff (treble and bass clefs). The lyrics are: 'Let _____ thy sil-ver - y beams _____', 'Let _____ thy sil-ver - y beams, thy sil - ver - y beams', and 'Let _____ thy sil-ver - y beams _____'. The piano part begins with a mezzo-piano (*mp*) dynamic.

Bathe _____ in glo - ry our dreams, _____

Bathe in glo - ry, bathe in glo - ry our dreams, in glo - ry our dreams,

Bathe _____ in glo - ry our dreams, _____

This system contains three vocal staves and a piano accompaniment. The vocal staves are in treble and bass clefs. The piano accompaniment is in grand staff (treble and bass clefs). The lyrics are: 'Bathe _____ in glo - ry our dreams, _____', 'Bathe in glo - ry, bathe in glo - ry our dreams, in glo - ry our dreams,', and 'Bathe _____ in glo - ry our dreams, _____'.

The image displays a musical score for 'The Moon Song' (Die Mondnacht) by Franz Schubert. The score is written for voice and piano. The lyrics are in English and are placed below the vocal line. The music is in 3/4 time and features a key signature of one flat (B-flat). The score is divided into several systems, each containing a vocal line and a piano accompaniment line. The lyrics are: 'O, mys-te - ri - ous Moon! Sad and se - ri - ous Moon! Moon, oh, se - ri - ous Moon! We raise our voice, and our Mys - te - ri - ous Moon! raise our'. The score includes various musical notations such as notes, rests, and dynamic markings like 'rit.' (ritardando) and 'rall.' (rallentando). The piano part features a prominent bass line with chords and arpeggios. The vocal line is a simple melody that follows the lyrics. The score is presented in a clear, legible format with a white background and black ink.

rit.
O, mys - te - ri - ous Moon! Sad and se - ri - ous Moon!

rit. Moon, oh, se - ri - ous

O, mys - te - ri - ous Moon! Sad and se - ri - ous Moon, oh, se - ri - ous

rall.

Più mosso

Moon! We raise our

Moon! Moon!

Moon! Moon! We raise our voice, and our

Mys - te - ri - ous Moon! raise our

voice and our hearts re-joyce To do hom-age to thee; to

hearts our hearts re-joyce To do hom-age to thee; to

We raise our voice and our

The first system of the musical score. It consists of four staves. The top two staves are for vocal parts (Soprano and Alto), and the bottom two are for piano accompaniment (Treble and Bass). The key signature is one flat (B-flat). The vocal parts have lyrics: "voice and our hearts re-joyce To do hom-age to thee; to" and "hearts our hearts re-joyce To do hom-age to thee; to". The piano accompaniment features arpeggiated chords and moving lines in both hands.

thee, — O Moon! —

to thee,

thee, to thee, O Moon! —

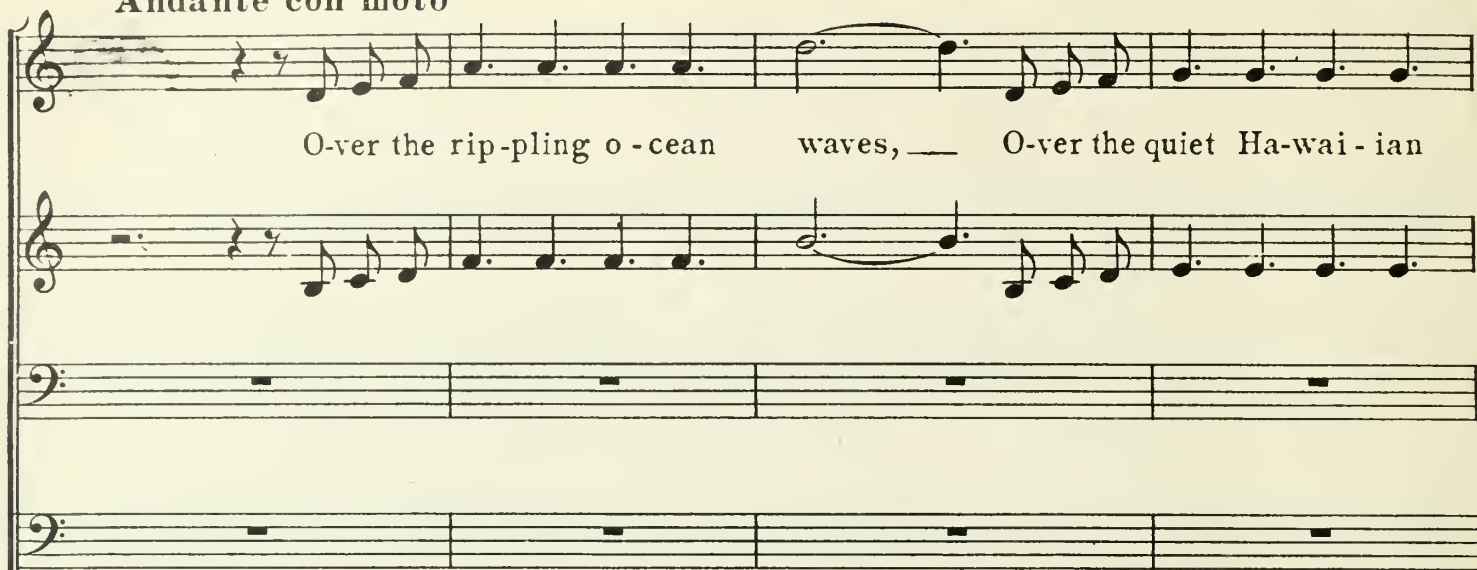
The second system of the musical score. It continues with four staves. The vocal parts have lyrics: "thee, — O Moon! —", "to thee,", and "thee, to thee, O Moon! —". The piano accompaniment continues with arpeggiated figures and includes a key signature change to two flats (B-flat and E-flat) at the end of the system.

Andante espressivo

ff *fff* *pp*

The third system of the musical score. It consists of two staves for piano accompaniment. The tempo and mood are marked "Andante espressivo". The system includes dynamic markings: *ff* (fortissimo), *fff* (fortississimo), and *pp* (pianissimo). The piano part features complex arpeggiated textures and melodic lines.

Andante con moto



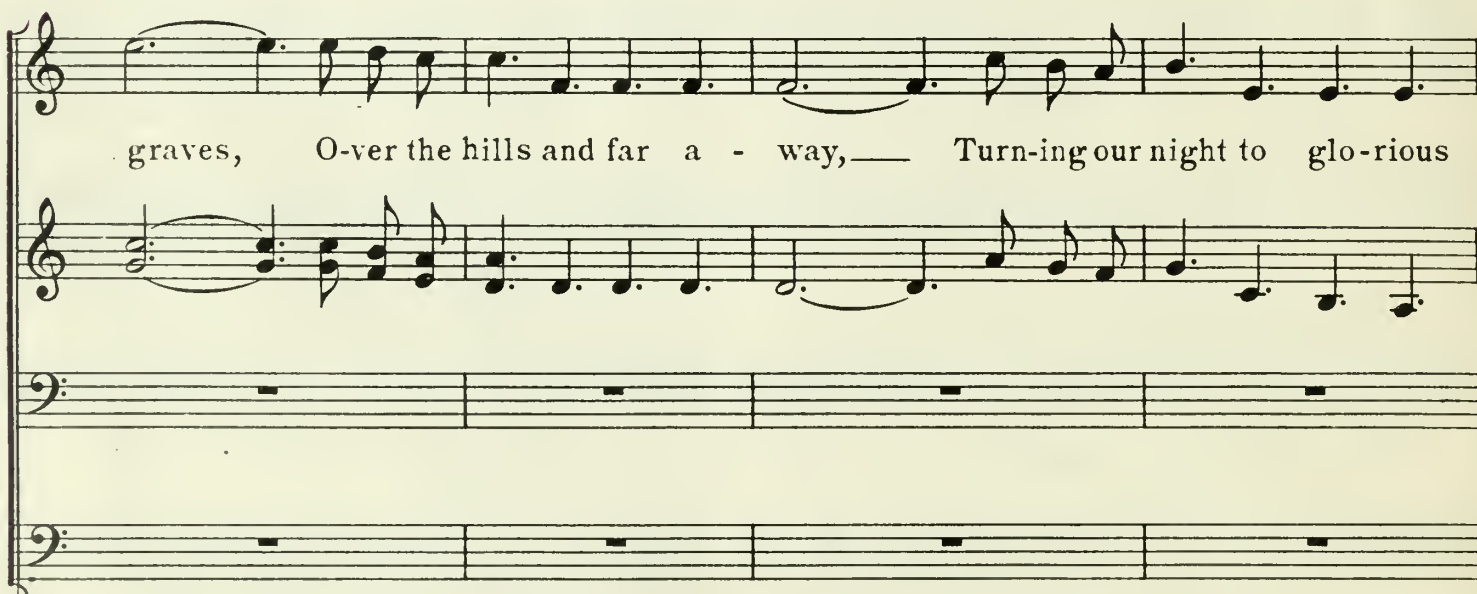
Over the rip-pling o - cean waves, — O-ver the quiet Ha-wai - ian

The first system of the score features two vocal staves. The top staff begins with a treble clef and a key signature of one flat. The melody starts with a quarter rest, followed by a series of eighth and quarter notes. The bottom staff is a duplicate of the top staff. Below the vocal staves are two empty bass staves.



sostenuto
Pedals

The piano accompaniment for the first system is shown in a grand staff. The right hand features a series of chords and arpeggiated figures, with a *sostenuto* marking. The left hand plays a steady eighth-note pattern, with a *Pedals* marking.



graves, O-ver the hills and far a - way, — Turn-ing our night to glo-rious

The second system of the score features two vocal staves. The top staff continues the melody from the first system. The bottom staff is a duplicate of the top staff. Below the vocal staves are two empty bass staves.



The piano accompaniment for the second system is shown in a grand staff. The right hand features a series of chords and arpeggiated figures. The left hand continues the eighth-note pattern from the first system.

day! — In-to the din-gles and the dells, — Ev-er-y nook thy pres - ence

The first system of the musical score consists of four staves. The top two staves are for the vocal parts, with lyrics written below them. The bottom two staves are for the piano accompaniment, which is currently silent, indicated by whole rests.

cresc.

The piano accompaniment for the first system is shown on two staves. It begins with a half note G in the right hand and a half note F in the left hand. The right hand then plays a series of chords and moving lines, while the left hand provides a steady eighth-note accompaniment. A *cresc.* (crescendo) marking is placed above the right hand staff.

tells, — Un-to thy splen - dor Hom-age we ren - der, Glo - ri - ous

The second system of the musical score consists of four staves. The top two staves are for the vocal parts, with lyrics written below them. The bottom two staves are for the piano accompaniment, which is currently silent, indicated by whole rests.

f

The piano accompaniment for the second system is shown on two staves. It begins with a half note G in the right hand and a half note F in the left hand. The right hand then plays a series of chords and moving lines, while the left hand provides a steady eighth-note accompaniment. A *f* (forte) marking is placed below the left hand staff.

rall.

Moon! _____ O Moon! _____ O-ver the rip - pling o - cean

rall.

O Moon! _____ O-ver the rip - pling o - cean

Glo - ri - ous Moon!

rall.

sostenuto

Pedals

waves, — O-ver the quiet Ha-wai - ian graves, — O-ver the hills and far a -

waves, — O-ver the quiet Ha-wai - ian graves, — O-ver the hills and far a -

way, — Turn-ing our night to glo - rious day! — In-to the din-gles and the

way, — Turn-ing our night to glo - rious day! — In-to the din-gles and the

The first system of the musical score consists of three staves. The top two staves are vocal parts, and the bottom staff is the piano accompaniment. The lyrics are: "way, — Turn-ing our night to glo - rious day! — In-to the din-gles and the". The piano part features a steady eighth-note accompaniment in the right hand and a more active line in the left hand.

dells, — Ev-er-y nook thy pres - ence tells, — Un-to thy splendor Hom-age we

dells, — Ev-er-y nook thy pres - ence tells, — Un-to thy splendor Hom-age we

The second system of the musical score consists of three staves. The top two staves are vocal parts, and the bottom staff is the piano accompaniment. The lyrics are: "dells, — Ev-er-y nook thy pres - ence tells, — Un-to thy splendor Hom-age we". The piano part continues with a similar accompaniment pattern, featuring a steady eighth-note line in the right hand.

cresc. *f*

The third system of the musical score consists of two staves, both of which are piano accompaniment. The lyrics "dells, — Ev-er-y nook thy pres - ence tells, — Un-to thy splendor Hom-age we" are positioned above the first staff. The piano part features a more complex texture, with a prominent melody in the right hand and a supporting line in the left hand. The system includes dynamic markings: *cresc.* (crescendo) and *f* (forte).

ren - der, Glo - ri - ous moon! Glo - ri - ous

ren - der, Glo - ri - ous moon! Glo - ri - ous

Glo - ri - ous moon! Glo - ri - ous moon!

rit.

ff

moon!

moon!

dim. e rall.

poco a poco

pp

ppp

Andante sostenuto

Calm the night; The

pale moon shines bright!

mp

rit.

rall.

p

mp

SOP. Tempo di Valse

Pale moon, pale moon, behold us this still, calm night;

ALTO

night, calm the night and still;

TENOR

Pale moon, pale moon, behold us this still, calm night;

BASS

Tempo di Valse

mf

rit.

Bathed in all the soft rays of thy sil - v'ry light, Bathed in glo - ry;

rit.

Bathed in all the soft rays of thy sil - v'ry light, Bathed in glo - ry;

f *rall.*

a tempo

Our hearts seem to re - spond to thy sad, cold stare; — In the

a tempo

Our hearts seem to re - spond to thy sad, cold stare; — In the

a tempo

si - lence of sil - ver - y light that il - lu - mines, We of - - fer a

si - lence of sil - ver - y light that il - lu - mines, We of - - fer a

f

ritto

rit. *ff a tempo*

pray'r : _____ Pale moon, pale moon, be - hold us this

rit. *ff a tempo*

pray'r to the sil - v'ry moon.

rit. *ff a tempo*

pray'r : _____ Pale moon, pale moon, be - hold us this

rit. *ff a tempo*

rall. *ff a tempo*

still calm night; ——— Bathed in all the soft

night, calm the night and still;

still calm night; ——— Bathed in all the soft

rays of thy sil - v'ry light, Bathed in glo - ry; Moon! ———

rays of thy sil - v'ry light, Bathed in glo - ry; Soft winds are sigh-ing and

Moon! ———

cresc. *f* *rall.* *sf*

Moon! _____ Moon! _____ Moon! _____

per-fumes are vie-ing To soft-en thy sor-row and bright-en the

Moon! _____ Moon! _____ Moon! _____

sfz

Soft winds are sigh-ing and sweet per-fumes vie-ing, O

mor-row! Oh, Soft winds are sigh-ing and sweet per-fumes vie-ing, To

O

Moon, _____ Moon, fair Moon! _____

Moon, _____ Moon, mor-row, fair Moon! _____

soft-en thy sor-row and bright-en the fair Moon! _____

Moon, _____ Moon, fair Moon! _____

cresc. *ff*

The first system of the musical score consists of five staves. The top four staves are vocal parts, and the bottom staff is the piano accompaniment. The vocal parts have lyrics: "Moon, _____ Moon, fair Moon! _____", "Moon, _____ Moon, mor-row, fair Moon! _____", "soft-en thy sor-row and bright-en the fair Moon! _____", and "Moon, _____ Moon, fair Moon! _____". The piano accompaniment features a crescendo and fortissimo (ff) dynamic marking.

dim.

The second system of the musical score consists of five staves. The top four staves are vocal parts, and the bottom staff is the piano accompaniment. The vocal parts have lyrics: "Moon, _____ Moon, fair Moon! _____", "Moon, _____ Moon, mor-row, fair Moon! _____", "soft-en thy sor-row and bright-en the fair Moon! _____", and "Moon, _____ Moon, fair Moon! _____". The piano accompaniment features a decrescendo (dim.) dynamic marking.

No 16. SONG

99

KILANI

Moderato con moto

As I lay dream - ing

all the night, Half wake - ful, half a - sleep, I won - dered what sweet

gift I might Give my own love to keep! Oh,

should it be a jew - el bright, Some rich and price - less gem,

f *rall.* *mf* *marcato* *ten.* *L.H.* *poco rall.* *a tempo*

rit.

Plucked in a mad - den'd mo - ment from Some roy - al di - a -

cresc.

colla voce

f

dem! Or should it be some sim - ple thing

a tempo

più accel.

That he for aye should prize? I pon - dered long,

più accel.

rit.

un - til at last I ar - gued in this wise:

I'll give him what I know he wants, Some-thing I ne'er shall miss,

Some-thing that he'll re - turn for, oh, I'll give my love a kiss! —

cresc. *ff* *fff*

For a kiss, kiss, kiss, With its bliss, bliss, bliss, Is the

mp *delicato*

hard-est thing to proper-ly de - fine; There's a world of mean-ing in it From the

rit. *ten.* *^*

mo-ment you be-gin it, Oh, there's some-thing in a kiss that's half di - vine! One can

rit. *colla voce*

nev - er quite tell why it Fas - ci - nates you, till you try it, And

mp

e-ven then you can't say more than this: That there's something sweet that thrills you, And with

rit.

sat - is - fac - tion fills you, When you kiss, kiss, kiss! —

cresc. *sffz* *p* *sfz*

No 17. SONG

103

MI YI

Moderato espressivo

The piano introduction is in G major, 2/4 time. It begins with a melody in the right hand, marked *mf*, and a supporting bass line in the left hand. The melody features eighth and sixteenth notes with slurs. The piece concludes with a *p* (piano) dynamic and a *rall. e dim.* (rallentando and diminuendo) instruction.

§ *Not too slowly*

Where the wa-ters of the blue Pa - cif - ic
Ah, 'tis man - y moons ere I have seen her

The vocal melody is in G major, 2/4 time, marked *Not too slowly*. The piano accompaniment is in G major, 2/4 time, marked *mf*. The piano part features a steady eighth-note bass line and chords in the right hand.

glit-ter in the sun, In Hon-o - lu - lu, In Hon-o lu - lu, Of
sun - ny, win-some smile, In Hon-o - lu - lu, In Hon-o - lu - lu, But

The vocal melody continues in G major, 2/4 time. The piano accompaniment is in G major, 2/4 time, marked *mf*. The piano part features a steady eighth-note bass line and chords in the right hand.

all the neat Ha-wai - ian maids to me there is but one, In Hon - o -
though I'm far a - way, my heart is with her all the while, In Hon - o -

The vocal melody concludes in G major, 2/4 time. The piano accompaniment is in G major, 2/4 time, marked *mf*. The piano part features a steady eighth-note bass line and chords in the right hand.

lu - lu, In Hon-o - lu - lu. I'll sail a-way to-mor-row morn, for
 lu - lu, In Hon-o - lu - lu. I'll sail a-way this ver - y day; to -

oh, my heart is there, And then I'll mar-ry Lu-lu and live on with-out a care.
 mor-row is too long; And when the sun sets in the West, I'll sing my lit-tle song.

CHORUS
 Deliberately

My Hon - o - lu - lu Lu - lu is a love - ly lit - tle lass, She's the
 you're you're

mf

sun - shine of Hon - o - lu - lu. When - ev - er I am by her side, how
 your

quick the mo-ments pass In the sun - shine of Hon - o - lu - lu!

cresc.

Lu - lu, I'm sigh-ing for you, Lu - lu, I'm dy-ing for you, Not

cresc.

one Ha-wai - ian maid - en can com - pare with you for class, My

cresc.

Hon - o - lu - lu Lu - lu is a love-ly lit-tle lass. love-ly lit-tle lass.

D.S.

No 18. CHORUS AND TRIO

(O YU, MEE TU and KAHUNA, with CHORUS)

SOP

Tempo di Marcia

Here come the

Here come the

The musical score for the vocal parts (Soprano, Alto, Tenor, and Bass) is shown. The tempo is marked 'Tempo di Marcia'. The lyrics 'Here come the' are written below the staves. The Soprano part begins with a whole note G4, followed by a half note A4 and a quarter note B4. The Alto part begins with a whole note G3, followed by a half note A3 and a quarter note B3. The Tenor part begins with a whole note G2, followed by a half note A2 and a quarter note B2. The Bass part begins with a whole note G1, followed by a half note A1 and a quarter note B1.

Tempo di Marcia

mf *f*

The piano accompaniment for the first system is shown. It features a melody in the right hand and a bass line in the left hand. The tempo is marked 'Tempo di Marcia'. The dynamics *mf* and *f* are indicated.

Three Wise Men, Home at last from their quest! Though the

Three Wise Men, Home at last from their quest! Though the

The musical score for the vocal parts (Soprano, Alto, Tenor, and Bass) is shown. The lyrics 'Three Wise Men, Home at last from their quest! Though the' are written below the staves. The Soprano part begins with a whole note G4, followed by a half note A4 and a quarter note B4. The Alto part begins with a whole note G3, followed by a half note A3 and a quarter note B3. The Tenor part begins with a whole note G2, followed by a half note A2 and a quarter note B2. The Bass part begins with a whole note G1, followed by a half note A1 and a quarter note B1.

The piano accompaniment for the second system is shown. It features a melody in the right hand and a bass line in the left hand. The tempo is marked 'Tempo di Marcia'. The dynamics *mf* and *f* are indicated.

Wise Men us - u - al - ly come from the East, These three Wise Men, these

The first system of the musical score. It consists of two vocal staves (treble and bass clef) and a piano accompaniment (grand staff). The lyrics are: "Wise Men us - u - al - ly come from the East, These three Wise Men, these". The piano part features a steady eighth-note accompaniment in the right hand and a more active bass line in the left hand.

Wise Men us - u - al - ly come from the East, These three Wise Men, these

The second system of the musical score. It continues the vocal and piano parts from the first system. The piano accompaniment includes dynamic markings *sfz* (sforzando) in both the treble and bass staves.

three Wise Men, these three Wise Men come from the West!

The third system of the musical score. The vocal parts continue with the lyrics: "three Wise Men, these three Wise Men come from the West!". The piano accompaniment provides harmonic support with a consistent rhythmic pattern.

three Wise Men, these three Wise Men come from the West!

The fourth system of the musical score. It concludes the vocal and piano parts. The piano accompaniment features dynamic markings *dim.* (diminuendo), *mp* (mezzo-piano), *pp* (pianissimo), and *sfz* (sforzando) in the right hand, and *pp* and *sfz* in the left hand.

Con moto

3 WISE MEN

CHORUS (unison)

3 WISE M.

From the West we come (Rum-a - tum-my-tum-my-tum!) With our

ffz mp

CHORUS

3 WISE MEN

fa - ces glum (With their fa - ces glum) For a Wise Man must - n't ev - er

mp

crack a smile, He must act like a high-brow all the while. From our guise You'll sur -

più rit.

CHORUS

mise We are wise. ——— From the West we come (Rum - a -

ff a tempo

3 WISE MEN

CHORUS

3 WISE MEN

tum-my-tum-my-tum!) With our fa - ces glum (With their fa - ces glum!) And the

on - ly rea-son that we now ap-pear Is sim-ply this: We're here be - cause we're here, Be -

3 WISE MEN

cause we're here! That's clear! Hear! Hear!

SOP. *ff*

ALTO

TENOR *ff*

BASS

That's clear! Hear! Hear!

ff *fff*

No 19. SONG

KAHUNA and CHORUS

Moderato

mp *ff*

KAHUNA

When it's time to choose our rul-ers, we pick men who will not fool us, And we
When it comes to food and ra-tions or the lat-est kind of fashions, Oh, our

mf

start to have a gen-er-al e-lec-tion; Oh, the can-di-dates all tell us they are
ig-nor-ance is real-ly quite tre-mendous; Truth com-pels us to ad-mit it, but our

just the sort of fel-lers We should look up-on with pride and deep af-fec-tion. So we
la-dies will not quit it, On the con-tra-ry, they say, "You should de-fend us!" But for

sfz

choose a man of hon - or: from that mo - ment he's a "gon - er," For no
con - sti - tu - tions ten - der, well, their dress is some-what slen - der, And at

soon - er has the poor chap been e - lect - ed, Than he finds him-self at-tacked and his
balls their gowns grow to - ni - er and to - nier; Lit - tle won - der is it, then, that com -

char - ac - ter is blacked In a man - ner for - ci - ble and un - ex - pect - ed.
pared with gen - tle - men, They're par - tic - u - lar - ly sub - ject to pneu - mon - ia!

(2^d time Chorus in unison)

But it is-n't done that way in A-mer-i-ca, In A-mer-i-ca, Oh, no! In that
But it is-n't done that way in A-mer-i-ca, In A-mer-i-ca, No, No! In that

broad and hap-py land They will nev-er, nev-er stand For an - y-thing po-lit - i - cal - ly
broad and hap-py land They will nev-er, nev-er stand For an - y-thing in dress that's cut too

low. When they choose a man to gov-ern them in an - y kind of way, Wheth-er
low! When the la - dies in A-mer - i - ca at-tend the op - er - a, They don't

pres - i - dent or gov-ern-or or mayor, Oh, they treat him with re-spect in A -
wear much more than sil - ly laws de-mand; But when they go in to bathe in A -

mer - i - ca, That's the cus - tom o - ver there! No, it cus - tom o - ver there!
mer - i - ca, Then they dress to beat the band! No, it dress to beat the band!

No 20. DUET

113

KILANI and PAUL

Tempo di Valse

The piano introduction is in 3/4 time, key of B-flat major. It begins with a melody in the right hand and a bass line in the left hand. The right hand starts with a half note B-flat, followed by a quarter note A, and then a half note G. The left hand starts with a half note B-flat, followed by a quarter note A, and then a half note G. The tempo markings *mf*, *rall.*, and *a tempo* are indicated.

PAUL

Tell me, Prin-cess, and tell me quick - ly,

The piano accompaniment for Paul's first line is in 3/4 time, key of B-flat major. It features a melody in the right hand and a bass line in the left hand. The right hand starts with a half note B-flat, followed by a quarter note A, and then a half note G. The left hand starts with a half note B-flat, followed by a quarter note A, and then a half note G. The tempo marking *mp* is indicated.

KILANI

Who your choice for a hus - band is? Ah, what need have

The piano accompaniment for Kilani's first line is in 3/4 time, key of B-flat major. It features a melody in the right hand and a bass line in the left hand. The right hand starts with a half note B-flat, followed by a quarter note A, and then a half note G. The left hand starts with a half note B-flat, followed by a quarter note A, and then a half note G. The tempo markings *a tempo* and *poco rit.* are indicated.

you to ask me! All I have in the world is his!

The piano accompaniment for Kilani's second line is in 3/4 time, key of B-flat major. It features a melody in the right hand and a bass line in the left hand. The right hand starts with a half note B-flat, followed by a quarter note A, and then a half note G. The left hand starts with a half note B-flat, followed by a quarter note A, and then a half note G. The tempo markings *ten.*, *rit.*, and *rit.* are indicated.

PAUL

In your eyes I can read my an - swer, There's no need for your.

KILANI

lips to speak! Try and guess, if but you can, sir,

PAUL

What it is my lips would seek! What is it,

KILANI

rit. PAUL

love? Ah, can't you guess? Ah, can I guess! Why, yes!

Andantino

KILANI

'Tis a kiss, kiss, kiss, With its bliss, bliss, bliss; 'Tis the

PAUL

mf

hard-est thing to pro-per-ly de - fine! But there's lots of meaning in it, From the

mo-ment you be-gin it, Oh, there's something in a kiss that's half di - vine! One can

DANCE

Allegretto ma non troppo

mp

The piano introduction consists of two staves. The right hand features a melody with eighth and sixteenth notes, including triplets. The left hand provides a harmonic accompaniment with chords and single notes.

sfz sfz sfz sfz ff = mf

This section continues the piano introduction with more complex rhythmic patterns, including triplets and sixteenth notes. Dynamic markings range from sfz to ff, with a crescendo leading to mf.

This section continues the piano introduction with more complex rhythmic patterns, including triplets and sixteenth notes. The right hand has a melodic line, and the left hand has a harmonic accompaniment.

KILANI ad lib.

The vocal entry for KILANI begins with a rest, followed by a melodic line with a fermata and a crescendo.

When you kiss, kiss, kiss!

PAUL

The vocal entry for PAUL begins with a rest, followed by a melodic line with a fermata and a crescendo.

When you kiss, kiss, kiss!

colla voce Vivace ffz ffz

The piano accompaniment for the vocal entries features a complex rhythmic pattern with eighth and sixteenth notes, including triplets. The tempo is marked Vivace, and the dynamics are ffz.

No 21. FINALE

Andantino sostenuto

O-ver the

O-ver the

Con spirito

f

rall.

mf

rip - pling o - cean waves, — O-ver the quiet Ha - wai - ian

rip - pling o - cean waves, — O-ver the quiet Ha - wai - ian



graves, — O-ver the hills and far a - way, — Turn-ing our

graves, — O-ver the hills and far a - way, — Turn-ing our

This system contains two vocal staves and piano accompaniment. The vocal staves have lyrics: "graves, — O-ver the hills and far a - way, — Turn-ing our". The piano accompaniment consists of two staves with chords and moving lines.



night to glo - rious day! — In-to the din - gles and the

night to glo - rious day! — In-to the din - gles and the

This system contains two vocal staves and piano accompaniment. The vocal staves have lyrics: "night to glo - rious day! — In-to the din - gles and the". The piano accompaniment consists of two staves with chords and moving lines.

dells, — Ev-er - y nook thy pres - ence tells; — Un-to thy

cresc. *f*

splen-dor Hom-age we ren-der, Glo-ri-ous Moon! — Glorious Moon!

rit.

splen-dor Hom-age we ren-der, Glo-ri-ous Moon! — Glorious Moon!

ff

PAUL

Our good ship rides at

Allegretto

Musical score for the first system. The vocal line for Paul is in 2/4 time. The piano accompaniment is in 2/4 time and includes triplets and dynamic markings: *mf*, *rit.*, *f*, and *mf*.

an-chor now Off Hon - o - lu - lu Town;

KILANI

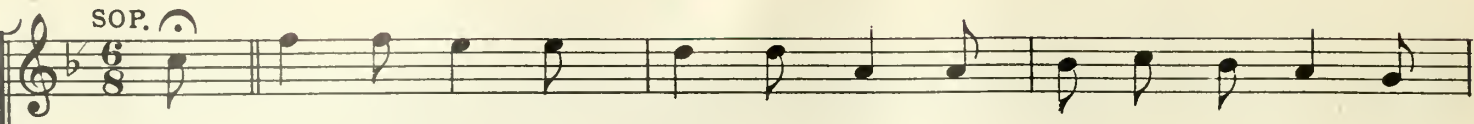
Be - fore she sails, I must some-how Pro -

Musical score for the second system. The vocal line for Kilani is in 2/4 time. The piano accompaniment is in 2/4 time and includes dynamic markings: *f*.


cure a wed-ding gown!


Musical score for the third system. The vocal line is in 2/4 time. The piano accompaniment is in 2/4 time and includes dynamic markings: *fz*, *fff*, and *rall.*. The system concludes with a 6/8 time signature.


Con moto

SOP. 


But in the mean-time, we're re-solved Our voi-ces we will not

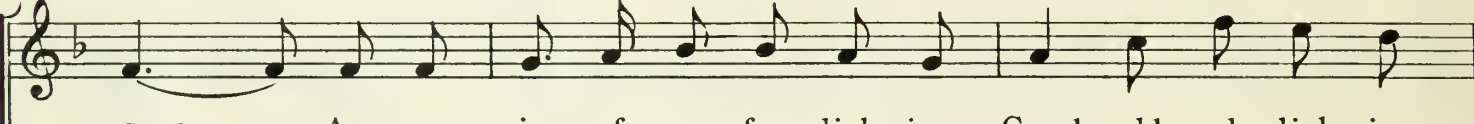
ALTO 

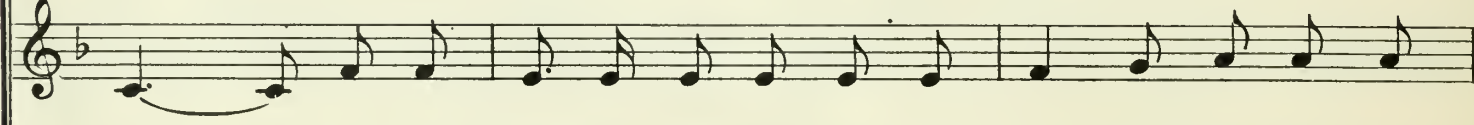
TENOR 

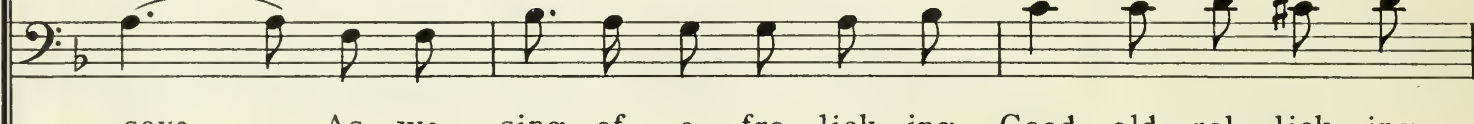
BASS 

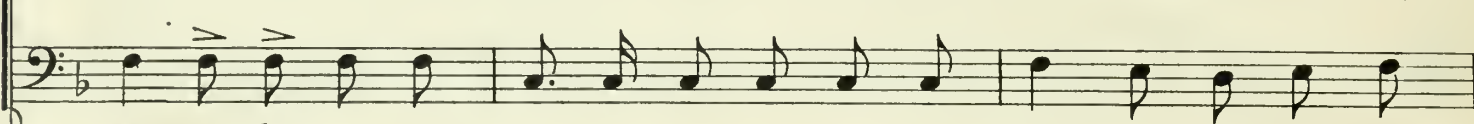
But in the mean-time, we're re-solved Our voi-ces we will not





save, As we sing of a fro-lick-ing, Good old rol-lick-ing




save, As we sing of a fro-lick-ing, Good old rol-lick-ing


save, tra-la,



Life on the o-cean wave, tra-la! A life on the o-cean wave! Tra - la, Tra -

The first system of the musical score. It consists of three staves: a vocal staff in treble clef, a vocal staff in treble clef, and a piano staff in bass clef. The key signature has one flat (B-flat). The vocal parts sing the lyrics "Life on the o-cean wave, tra-la! A life on the o-cean wave! Tra - la, Tra -". The piano accompaniment features chords and moving lines in the left hand.

Life on the o-cean wave, tra-la! A life on the o-cean wave! Tra - la, Tra -

The second system of the musical score. It continues the vocal and piano parts from the first system. The piano part includes dynamic markings *ff* and *fff*. The system ends with a double bar line.

la! A life on the o - cean wave! Tra - la, Tra - la! Tra -

la! A life on the o - cean wave! Tra - la, Tra - la! Tra -

The third system of the musical score. It continues the vocal and piano parts. The vocal parts have a *rit.* (ritardando) marking. The piano part also has a *rit.* marking. The system ends with a double bar line.

cresc. *rall.*

The fourth system of the musical score. It continues the piano accompaniment. The system includes dynamic markings *cresc.* (crescendo) and *rall.* (ritardando). The system ends with a double bar line.

INT.
ARCH.

la - la - la, la - la - la, la - la, A life on the o - cean

la - la - la, la - la - la, la - la, A life on the o - cean

la, la - la, la - la,

a tempo

ffff

Red.

Vivace

wave! —

wave! —

Vivace

cresc.

fffff

End of Opera.

Detailed description: This is a page of a musical score, page 124. It features vocal parts and piano accompaniment. The top section has two vocal staves (treble and bass clef) with lyrics: 'la - la - la, la - la - la, la - la, A life on the o - cean'. Below them are two piano staves. The piano part includes markings for 'a tempo', 'ffff', and 'Red.'. The middle section has two vocal staves with the lyrics 'wave! —' and two piano staves. The bottom section has two piano staves with markings for 'Vivace', 'cresc.', and 'fffff'. The page ends with the text 'End of Opera.'.